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MESSIAH.

And the glory of the Lord.
And He shall purify.
All we, like sheep.
For unto us a child is born.
Glory to God.
His yoke is easy,
Oh, Thou that tellest. (Song and Chorus.)
Hallelujah.
Lift up your heads.
The Lord gave the word.
Their sound is gone out.
Worthy is the Lamb.

JUDAS MACCABEUS.

Mourn, ye afflicted children.
O Father, whose Almighty power.
We come in bright array.
Disdainful of danger.
Fallen is the foe.
Hear me, O Lord.
Tune your harps.
Hail, Judas's happy land.
We hear.
We never will bow down.
Hallelujah, Amen.

ELIJAH.

Thanks be to God.
He watching over Israel.
Angel trio. — Lift thine eyes.
Yet doth the Lord see it not.
Blessed are the men, &c.
Baal, we cry to thee. (No II.)
He that shall endure to the end.
Behold, God the Lord passed by.

SAMSON.

Awake the trumpet's lofty sound.
Oh, first created beam.
Then, round about the starry throne.
Fixed in His everlasting seat.
To fame immortal go.
Great Dagon has subdued our foe.
Let their celestial concerts, &c.

ST. PAUL.

Stone him to death.
Happy and blest are they.
How lovely are the messengers.
Sleepers, wake.
To God on high.
Oh, great is the depth.
Oh, be gracious.

MOUNT OF OLIVES.

Hallelujah Chorus.

ISRAEL IN EGYPT.

He gave them hailstones for rain.
But, as for his people.
But the waters overwhelmed, &c.
Thy right hand, O Lord.
Sing ye to the Lord. (The Horse and his Rider.)

CREATION.

Awake the harp.
Achieved is the glorious work.
The marvellous work. (Song and Chorus.)
The heavens are telling.
The Lord is great.

SEASONS.

Come, gentle spring.

WOMAN OF SAMARIA.

Therefore with joy, &c.
Come, O Israel.
And blessed, blessed be the Lord.

ELI.

Let the people praise Thee.
No evil shall befall Thee.
Angels' Chorus. (Female voices.)

NAAMAN.

The curse of the Lord.
When famine over Israel.
With sheathed swords.
God, who cannot be unjust,

JOSHUA.

See, the conquering hero comes.
The great Jehovah.

HYMN OF PRAISE.

Let all men praise the Lord.
I waited for the Lord. (Duet and Chorus.)
All ye that cried unto the Lord.

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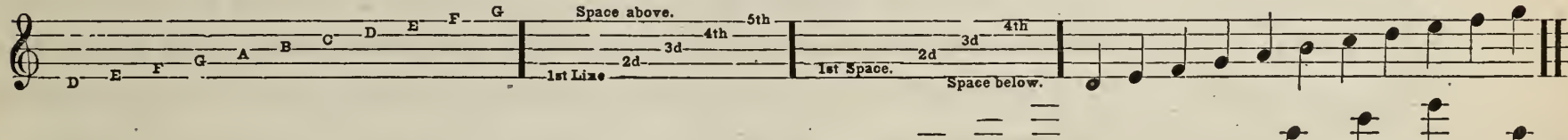
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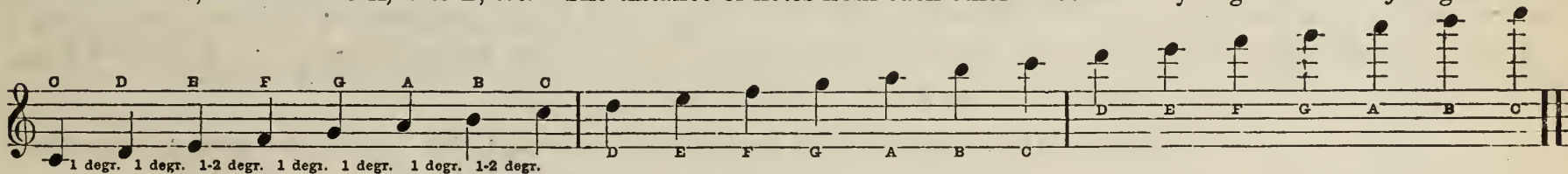
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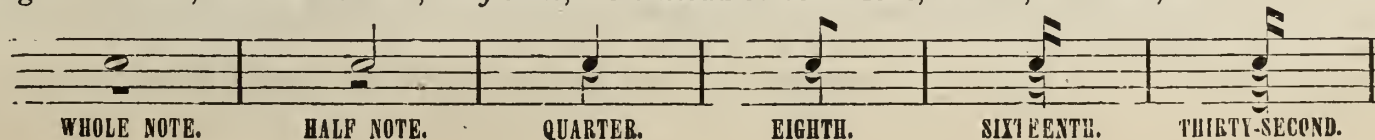
EXAMPLE.

[illegible]

The following *Scale* shows the position and names of the Notes, in the *Treble* or *G Clef*.  Each succession of eight notes is called an *Octave*, as from A to A, B to B, &c. The distance of notes from each other is reckoned by *Degrees* and *Half Degrees*.

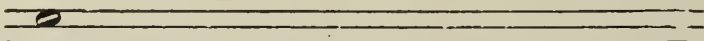


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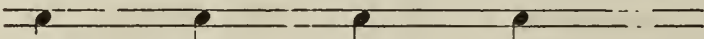


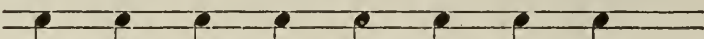
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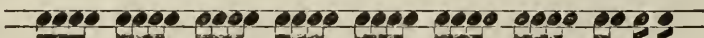
1 Whole Note  is equal in length of time to

2 Half Notes  which are equal to

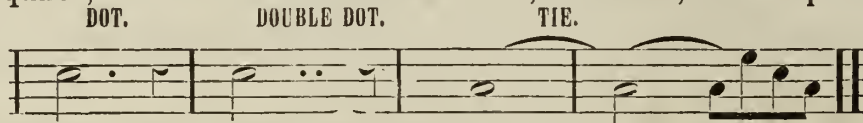
4 Quarter Notes  " "

Eighth Notes  " "


16 Sixteenth Notes  " "

32 Thirty-second Notes  " "


A Dot placed after a Note adds one half to its original length; a second Dot added to the first, is reckoned half as long as the first. If a longer duration of sound is required, Notes are connected with a Tie, as follows, and are performed in one continuous sound.





Rests may be dotted and double dotted, like the notes which correspond to them.



In passages of notes marked *Legato*, or thus,  each note must be sustained its full length, and be connected with the others in the smoothest manner possible.

In *Staccato* passages, marked ' ' ' ' or the notes are not sustained their full length, but are performed in a distinct and unconnected manner





▲ *Hold*, thus,  placed above or below a Note or Rest, prolongs it at pleasure.



The *Double Bar*  marks the end of a strain, or conclusion of a piece.


The *Dotted Bar*  denotes the repetition of the foregoing and following strain.

When marked thus,  or : the strain on the side of the dots only is to be repeated.

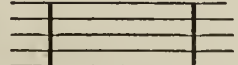
This *Sign S* refers to a passage or strain, to which the performer must return.

Abbreviations, thus,  are played as  and  as  &c.


The *Crescendo*  is executed by commencing soft and increasing the tone. The *Diminuendo*  is the r

The *Swell*  is the Crescendo and Diminuendo united.

TIME, AND ITS DIVISIONS.

Single Bars, thus,  divide music into portions of equal value, called *Measures*.

There are two principal kinds of *Time*; *Common Time*, which contains two or four equal parts in each measure; and *Triple Time*, which contains three equal parts.

Simple Common Time, marked thus, C or , contains two *Half*, or four *Quarter* Notes in each measure. And that marked thus, $\frac{2}{4}$ contains two *Quarter*, or four *Eighth* Notes in each measure.

Compound Common Time, marked $\frac{6}{4}$ contains six *Quarter*, or two dotted *Half* Notes in each measure. That marked $\frac{6}{8}$ contains six *Eighth*, or two dotted *Quarter* notes.

Simple Triple Time is marked $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

Compound Triple Time is marked $\frac{9}{4}$ and $\frac{9}{8}$.

The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, &c. indicate fractional parts of a Whole Note; the lower figure indicates the number of parts into which it is divided, and the upper figure the number of parts taken to fill a measure.

In Common Time, a measure has two accented Notes, viz. the first and third, and two unaccented. In Triple Time, a measure has but one accented Note, viz. the first.

Beating or *Measuring Time* with correctness and precision, is of the utmost importance. In beating *Common Time*, the hand must descend at the beginning of every measure (marked D), and rise at the middle (marked U)

EXAMPLES.

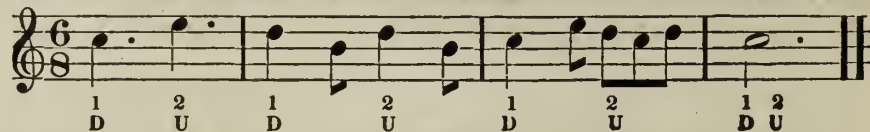
COMMON TIME, FOUR QUARTER NOTES IN A MEASURE, OR THEIR EQUIVALENT IN OTHER NOTES OR RESTS



TWO QUARTER NOTES IN A MEASURE.



COMPOUND COMMON TIME, TWO DOTTED QUARTER NOTES IN A MEASURE

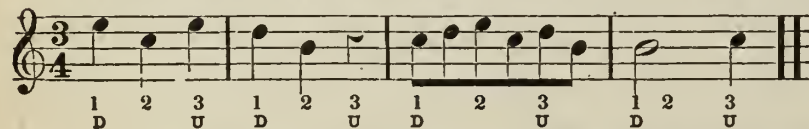


The three other kinds of Compound Common Time are seldom used.

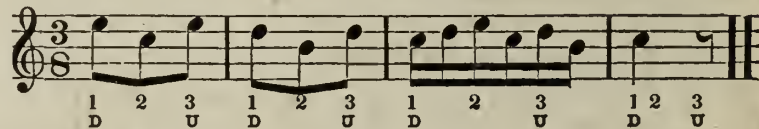
In beating *Triple Time*, the hand or foot descends at the first, and rises at the third part of the measure.

EXAMPLES

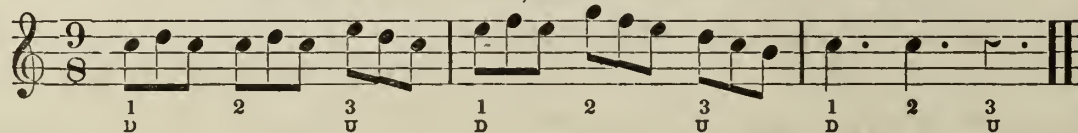
SIMPLE TRIPLE TIME, THREE QUARTER NOTES IN A MEASURE



THREE EIGHTH NOTES IN A MEASURE.

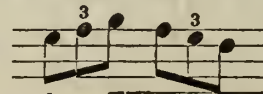


COMPOUND TRIPLE TIME, NINE EIGHTH NOTES IN A MEASURE.



The $\frac{9}{4}$ is seldom used.

When a figure 3 is placed over three notes, they are called *Triplets*, and are to be played in the time of two notes of the same kind.



When a figure 6 is placed over six notes, they are to be played in the time of four.

SHARP, FLAT AND NATURAL

The Notes, as written upon the Staff in their original and simple state, (Key of C,) are called *Natural*. Any Note may have its pitch altered by means of a *Sharp* or *Flat*.

A *Sharp* (#) elevates the pitch of a note before which it is placed a semitone, or half a degree.

A *Flat* (b) depresses or lowers the note a semitone or half a degree.

A *Natural* (♮) restores a note which has been altered by a Sharp or Flat, to its original tone.

A *Double Sharp* (x) raises the pitch of a note two semitones. A *Double Flat* (bb) lowers a note two semitones.

Sharps or Flats placed at the commencement of the Staff, affect every note throughout the piece, of the same name as the lines or spaces upon which these characters stand. Those placed before any note in the course of the piece, are called *Accidental*; they affect all notes of the same name (letter) through that measure only, unless that measure ends, and the next one begins with that note; in which case the accidental # or b is continued into the next measure.

MAJOR AND MINOR MODES OR KEYS.

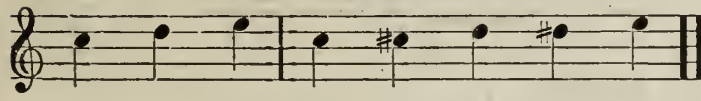
The fundamental note of every key is called the *Tonic* or *Key Note*.

Every piece of music is written in a particular Key. The principal keys in the Major Mode are the following, viz. # is the Key of G; ## Key of D; ### Key of A; #### Key of E; b Key of F; bb Key of Bb; bbb Key of Eb; bbbb Key of Ab.

The difference between the Major and Minor Key, is a Minor Third, (three semitones.) The Major Third contains two whole tones, (four semitones.)

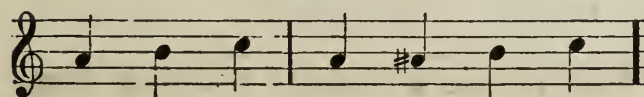
EXAMPLES.

MAJOR THIRD.

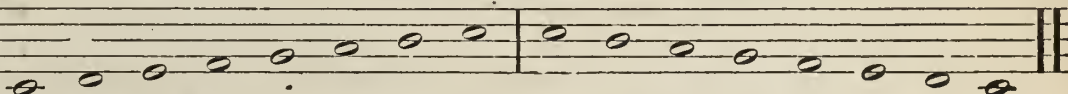


The Third in the Minor Scale, contains one whole tone and a semitone.

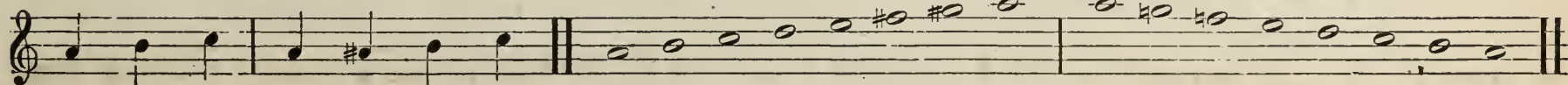
MINOR THIRD.



SCALE IN THE KEY OF C, MAJOR MODE.



SCALE IN THE KEY OF A, MINOR MODE.



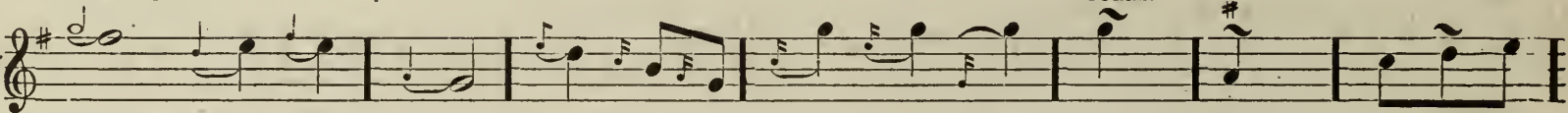
The relative Minor of a Major Key has the same number of Sharps or Flats, and is found one Minor Third below the Key Note

GRACES, OR EMBELLISHMENTS.

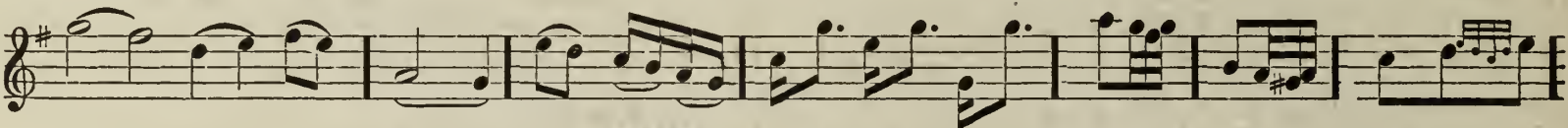
The principal graces or embellishments in music, are the *Turn*, the *Shake*, and the *Appoggiatura*, which are explained in the following Examples:

APPOGGIATURA.

AS WRITTEN.

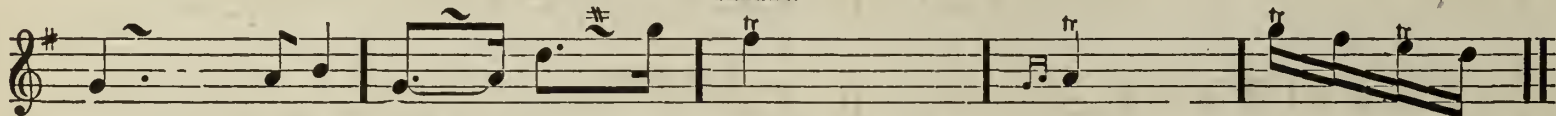


AS PLAYED.



TURNS.

SHAKES.



SYNCOPIATION

Is when the unaccented part of the measure is tied to the following accented part.

AS WRITTEN.



THE EFFECT.



MAJOR SCALES.

C MAJOR.

G MAJOR.

D MAJOR.

A MAJOR.

E MAJOR.

F MAJOR.

B \flat MAJOR.

E \flat MAJOR.

A \flat MAJOR.



RELATIVE MINOR SCALES.

A MINOR.

E MINOR.

B MINOR.

F \sharp MINOR.

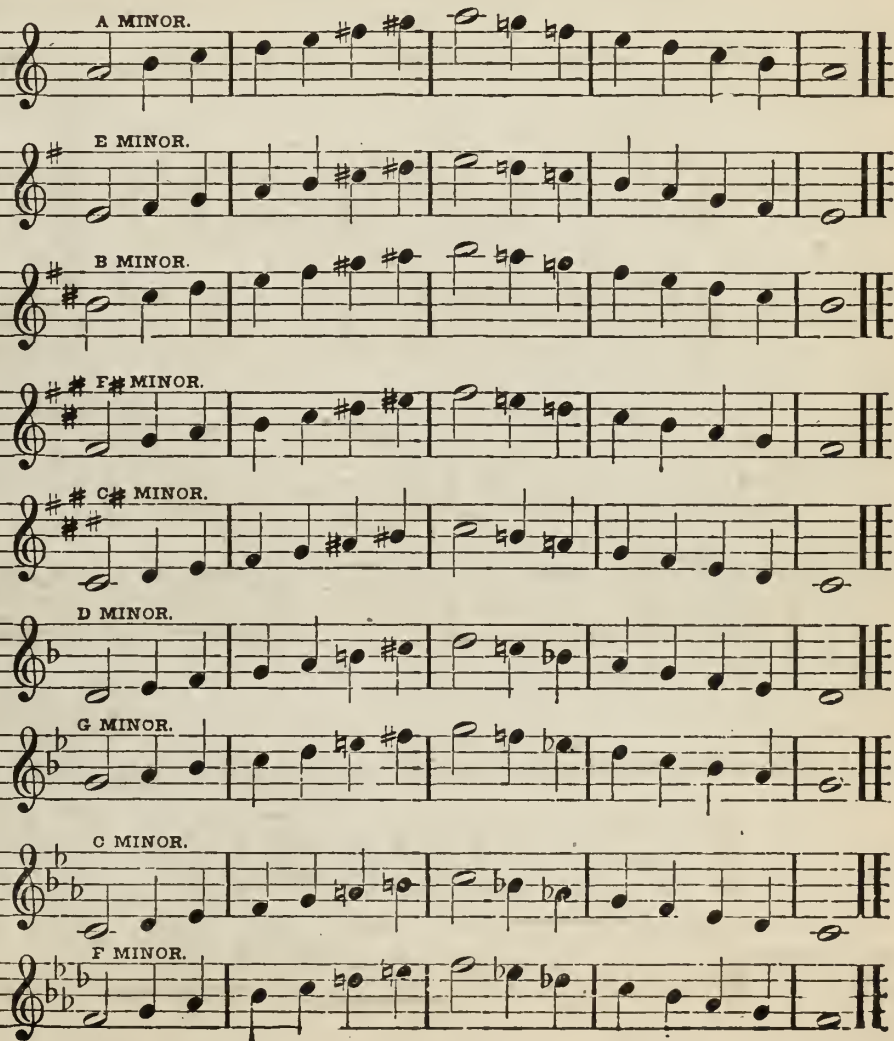
C \sharp MINOR.

D MINOR.

G MINOR.

C MINOR.

F MINOR.



THE Clarinet should be held as near as possible in a similar position to that of the figure in the engraving, and care should be taken not to hold the instrument too tight. The thumb of the right hand should be placed between the first and second fingers; and that of the left hand should be placed below the key marked 13. The first finger of the left hand should cover the hole nearly over the key marked 13; the second finger should cover the second hole, and also be prepared to use the key marked 10; the third finger should cover the next hole, and be prepared to use the key marked 8; and the fourth finger should cover the key marked 7, and be prepared to act upon the two long keys marked 1 and 2. The first finger of the right hand should be placed over the fourth hole, and be ready to act upon the two long side keys marked 9 and 12; the second finger should be placed over the fifth hole, and be ready to act upon the key marked 5; the third finger should be placed over the sixth hole, and be ready to act upon the key marked 4; and the fourth finger should be placed over the hole on the bell joint, and be prepared to act upon the keys marked 3 and 6. The thumb of the right hand being the chief support of the instru-



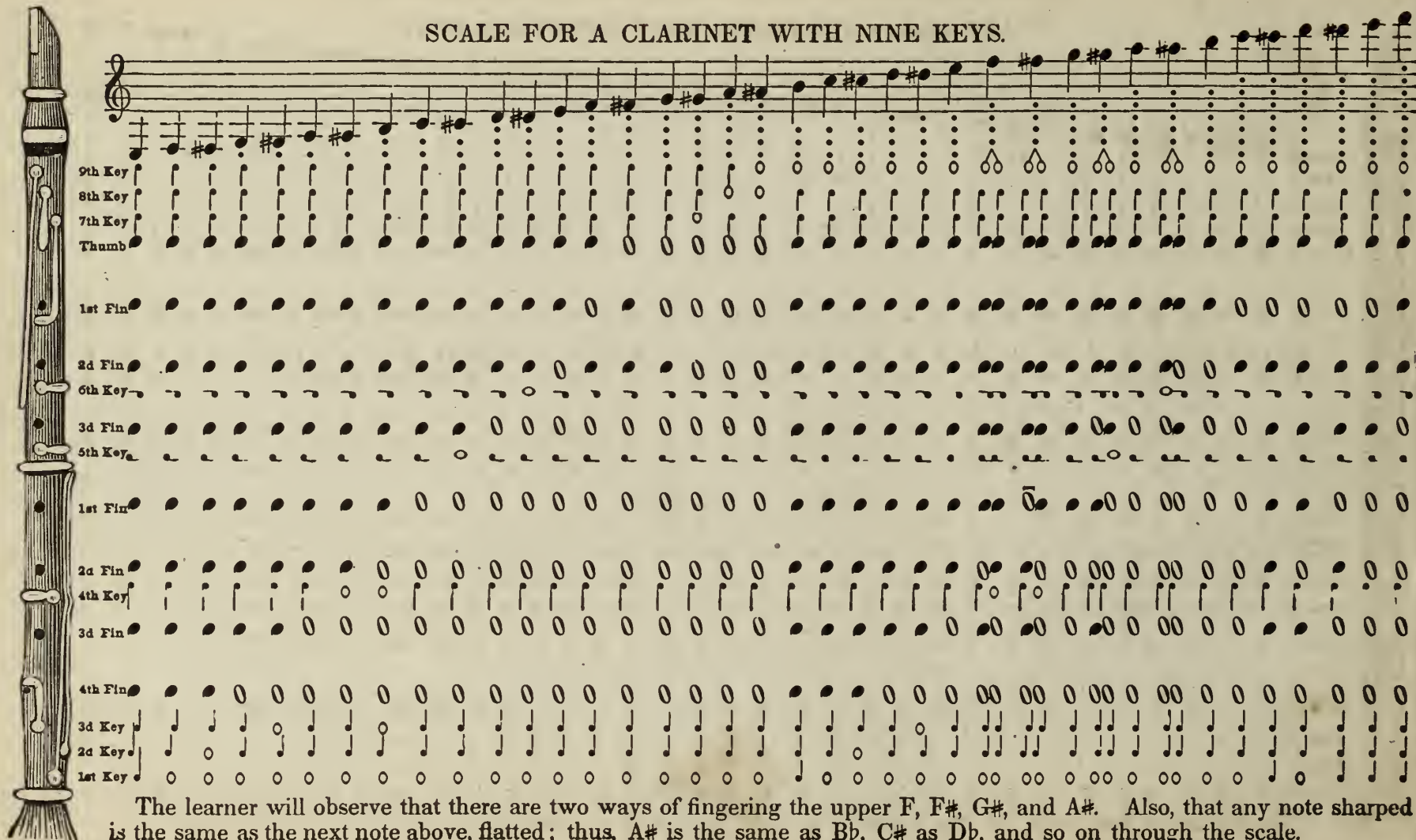
ment, ought to be moved as little as possible.

The fingers should be a little curved, in order that the first joint of each may fall perpendicularly,—producing the effect of a hammer. The observance of this will not only increase the vibration of the instrument, but will promote the system of expression, and confer rapidity of execution, provided the fingers are not elevated at too great a distance from the holes.

A good embouchure on the Clarinet is an object of the greatest importance, as it is the only source from whence a pure and flexible tone can be produced. To obtain this, it is necessary that the mouth-piece be placed about half an inch between the lips, taking particular care that the teeth do not come in contact with the reed. Attention should likewise be paid to the choice of reeds. Too soft a reed produces a thin tone, disagreeable to the ear and void of effect, and in fact destroys the proper tone of the instrument. On the other hand, too hard a reed fatigues the chest, wounds the lips, renders the sound unequal, and occasions the wind to escape at both sides of the mouth-piece, thus diminishing the column of air which should enter the Clarinet.

INSTRUCTIONS FOR THE CLARINET.

SCALE FOR A CLARINET WITH NINE KEYS.



The learner will observe that there are two ways of fingering the upper F, F#, G#, and A#. Also, that any note sharpened is the same as the next note above, flatted; thus, A# is the same as Bb, C# as Db, and so on through the scale.

SCALE FOR A CLARINET WITH THIRTEEN KEYS.

SCALE FOR A CLARINET WITH THIRTEEN KEYS.

13th
12th
11th
10th
Thumb
1st Fin
9th Key
2d Fin
8th Key
3d Fin
7th Key
1st Fin
6th Key
5th Key
2d Fin
4th Key
3d Fin
4th Fin
3d Key
2d Key
1st Key

The 6th key is used with the little finger of the right hand, and produces the same notes as the 5th key.

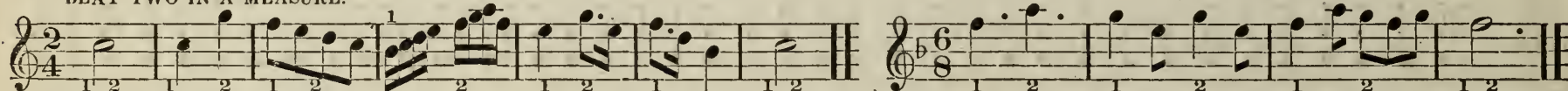
BEATING TIME

In the performance of music, correct time is of the utmost importance, and the pupil must beat or mark time with the foot, slightly but promptly, in performing every piece. See examples on page 6, and the following.

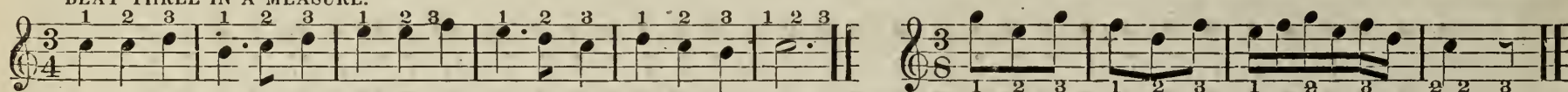
BEAT FOUR IN A MEASURE.




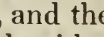
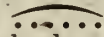
BEAT TWO IN A MEASURE.



BEAT THREE IN A MEASURE.



ARTICULATION.

There are three kinds of Articulation, viz. the Slur, marked thus , which connects two or more notes together; the Staccato, marked thus , and the Legato, marked thus . The method of Tongueing is as follows: stop the aperture between the mouth-piece and reed, with the tongue; after which, draw back the tongue so as to allow the wind to pass into the instrument, at the same time pronouncing the syllable "Tu."

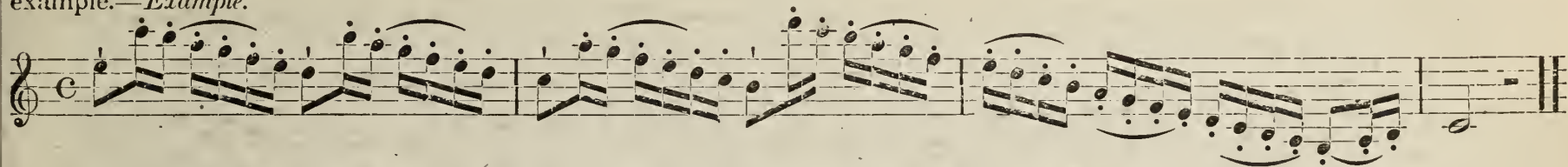
The Slur is executed by tongueing the first note. The lips must be contracted slightly, but not too much, as it will have a tendency to smother the sound.—*Example.*



The Staccato should be executed with the greatest exactitude in making the tongue and fingers act together; be careful to raise the finger at the same time that the note is tongued. It is necessary to press the lips, and tongue each note with promptitude and vigor.—*Example.*



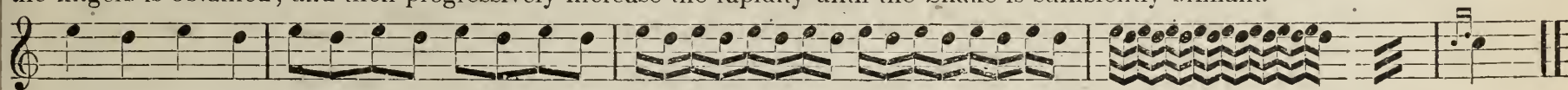
The Legato should be performed with less force, and the notes should be blown with a looser lip, than is used in the foregoing example.—*Example.*



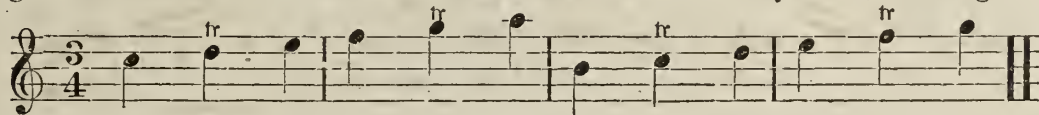
In playing the Clarinet, it is necessary to avoid blowing from the throat or the chest, to supply the wind necessary for the articulations. Those who blow from the throat, cannot execute rapid passages, because in that organ there is not sufficient rapidity of motion to agree with the fingers. Those who play from the chest, fatigue themselves, and are never able to command the tone. The tongue is the only organ that can, by its facility of motion, give the proper articulation and expression to the Clarinet; those who do not use it in playing, produce a cold, thin and monotonous sound, and will not improve much in execution.

INSTRUCTIONS FOR THE SHAKE.

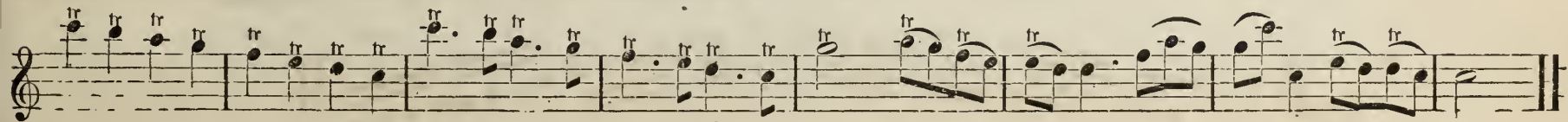
The learner should commence by tonguing the first note, letting the finger act as freely as possible, until a sufficient equality in the fingers is obtained; and then progressively increase the rapidity until the Shake is sufficiently brilliant.



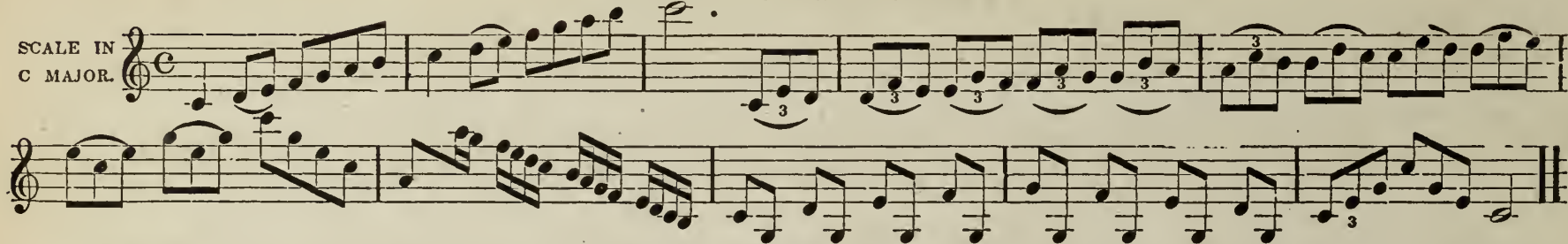
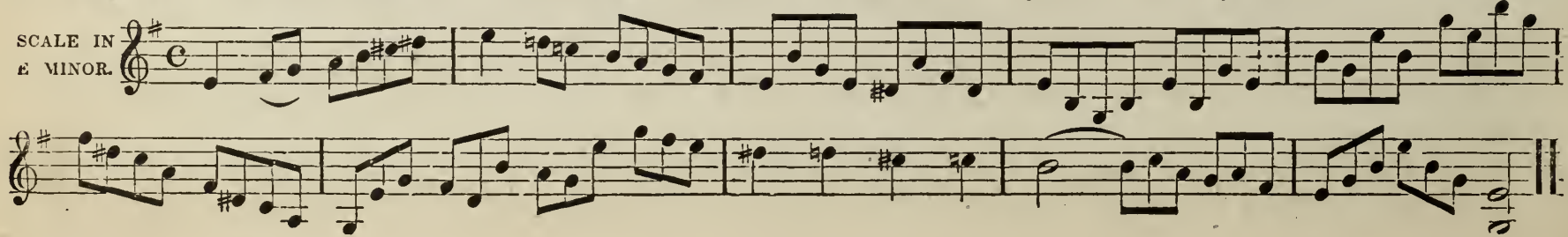
A greater force should be given to the note on which the Shake is made that to any other, which gives it more nerve and equality.

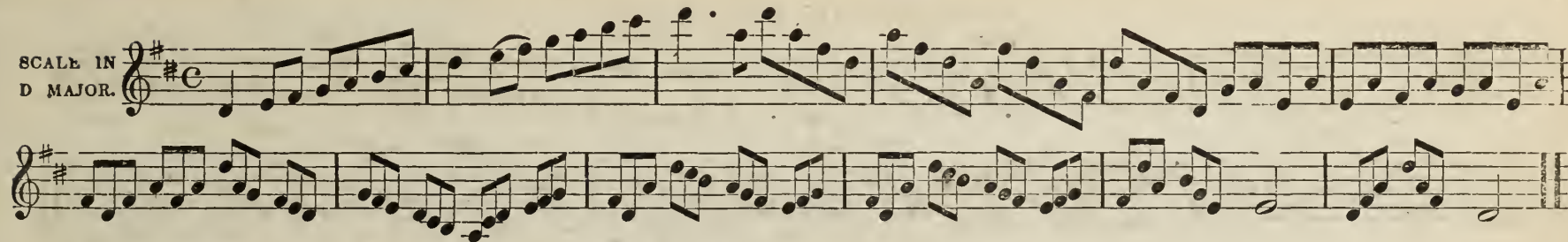
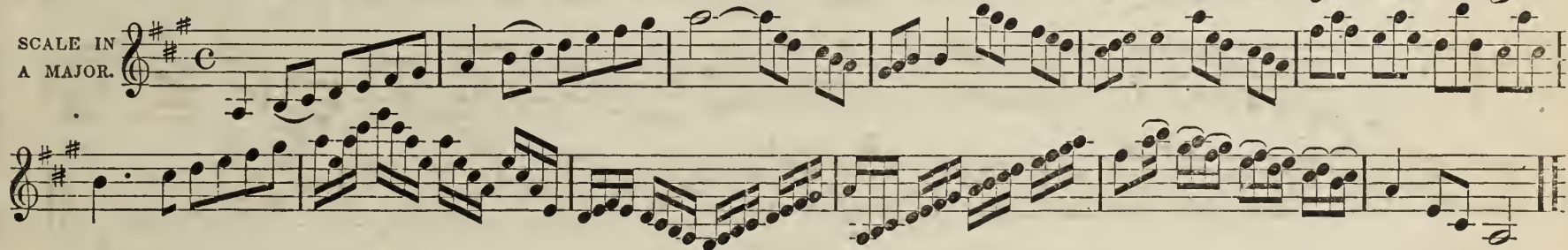
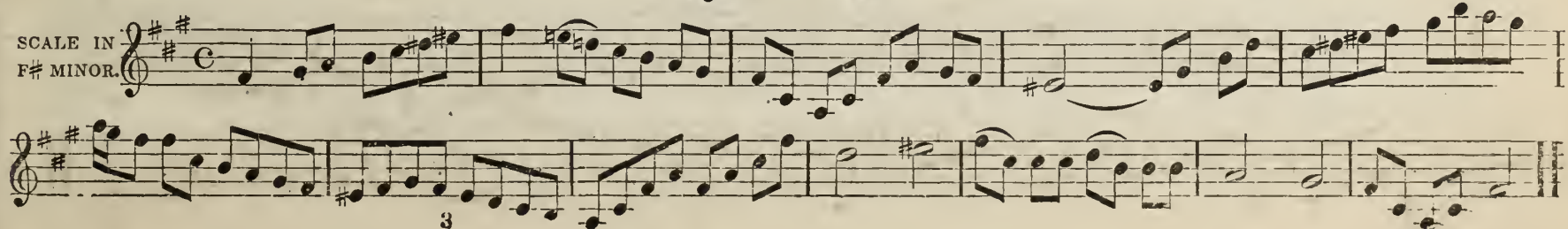


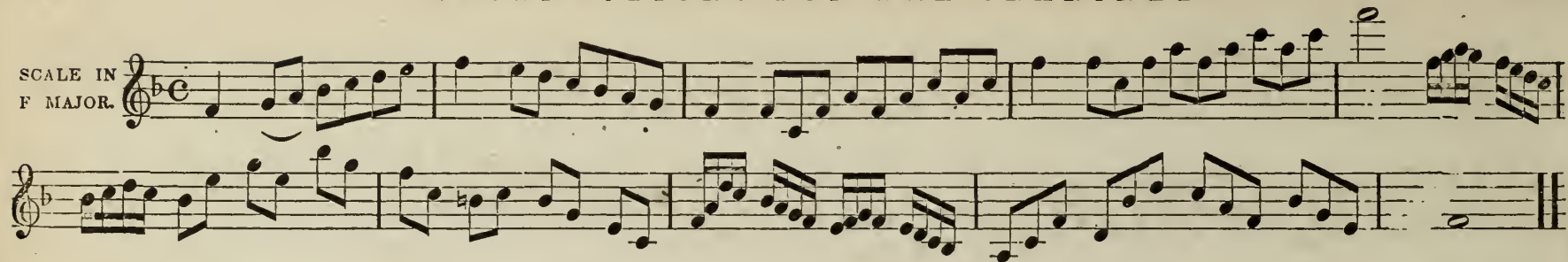
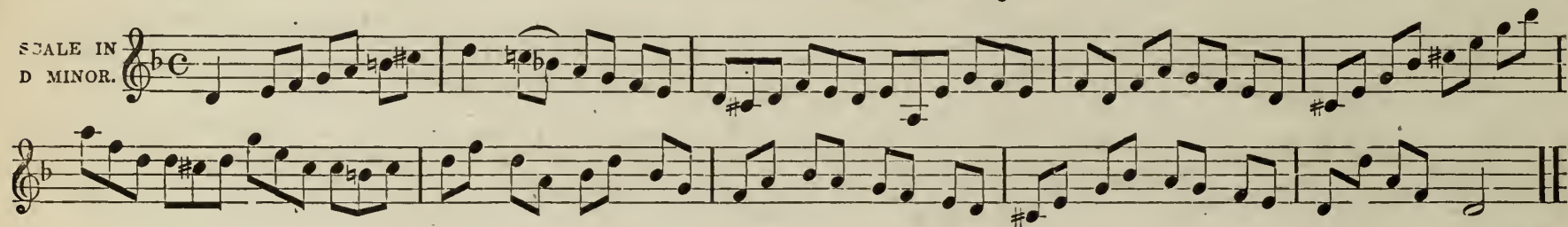
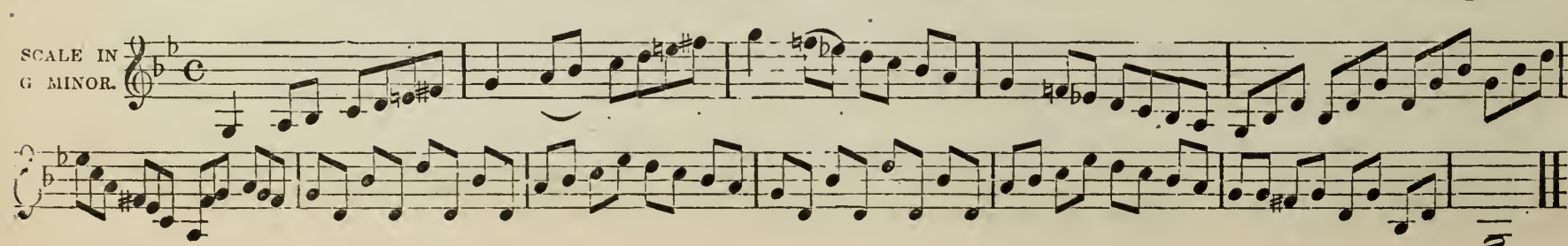
The Shake employed in the following example is called a Close Shake.



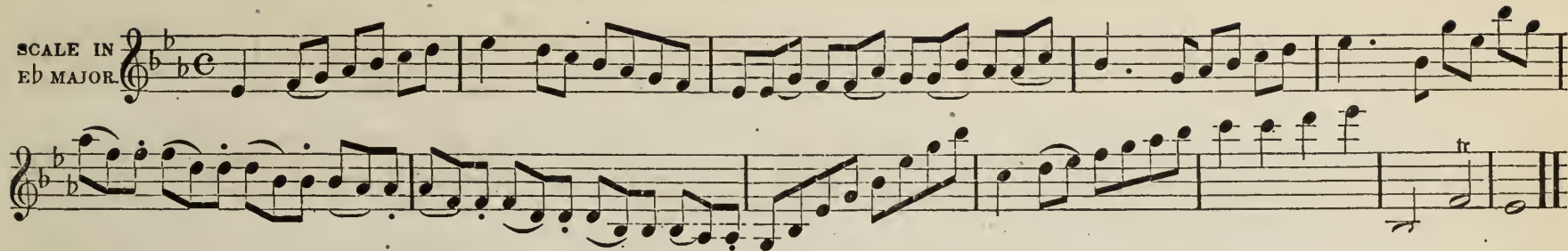
EXERCISES ON THE SCALES.

SCALE IN
C MAJOR.SCALE IN
A MINOR.SCALE IN
G MAJOR.SCALE IN
E MINOR.

SCALE IN
D MAJOR.SCALE IN
B MINOR.SCALE IN
A MAJOR.SCALE IN
F# MINOR.

SCALE IN
F MAJOR.SCALE IN
D MINOR.SCALE IN
Bb MAJOR.SCALE IN
G MINOR.

SCALE IN
E♭ MAJOR.



SCALE IN
C MINOR.



DICTIONARY OF MUSICAL TERMS.

A. An Italian preposition signifying at, &c.
Accelerando. Accelerating.
Adagio. Slow.
Affettuoso. Tender and affecting.
Allegretto. Less quick than Allegro.
Allegro. Quick.
Allegro Moderato. Moderately quick.
Allegro non troppo. Quick, but not too quick.
Allegro Vivace. Very quick.
Amoroso. Affectionately, tenderly.
Andante. Gentle, distinct, and rather slow.
Andantino. Somewhat quicker than Andante.
Arpeggio. N't together but in quick succession.
A tempo. Return to the time previously observed.
Bis. To be played or sung twice.
Brio. Fervor, warmth, ardor.
Crescendo. Softer and slower.

Cantabile. Graceful, singing style.
Coda. An end or finish.
Coll' Arco. With the bow.
Con Espressione. With expression.
Con Spirito. With animation, spirited.
Crescendo. To increase the sound.
Da Capo. Begin the strain again, or from the sign.
Decrescendo. To diminish the sound.
Duetto. For two instruments or voices.
Fine. The end.
Finger Board. That part of the Violin on which the fingers press down the strings.
Forte, or f. Loud.
Fortissimo, or ff. Very loud.
Forzando, fz or >. With sudden force.
Giusto. In just and steady time.
Grave. Very slow and solemn.
Grazioso. Smoothly and gracefully.

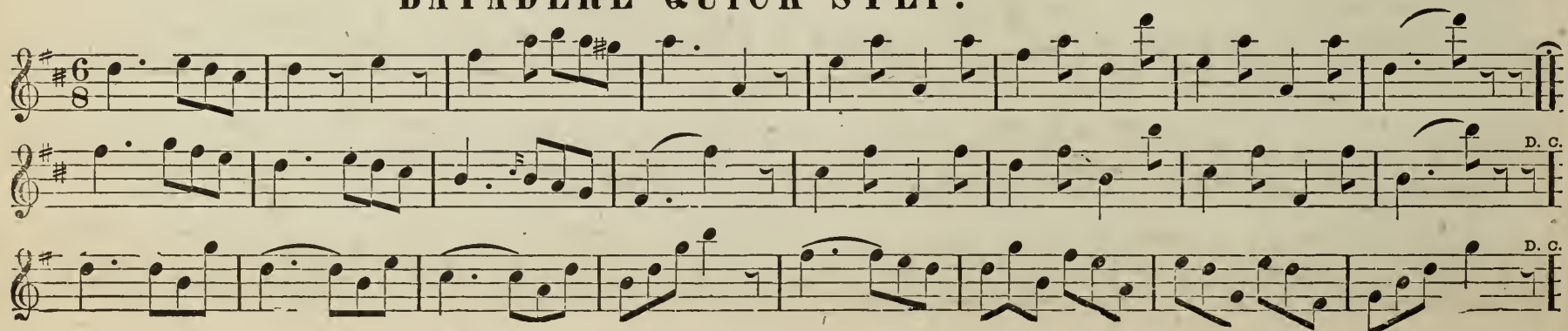
Lamentevole. Slow and plaintive.
Larghetto. Not so slow as Largo.
Largo. Slow and solemn.
Legato. Close, gliding, connected style.
Lento. Slow.
Maestoso. With dignity, majesty.
Mezzo. Half.
Moderato. In moderate time.
Non. Not.
Pastorale. A graceful and easy movement in 6-8 time.
Piano, or p. Soft.
Pianissimo, or pp. Very soft.
Piu. More.
Pizzicato. Snapping the strings.
Presto. Quick.
Quartetto. For four instruments or voices.
Rallentando. Slower and softer by degrees.
Ritardando. Slackening the time.

Scherzando. In playful style.
Siciliano. A movement of a light and graceful character.
Solo. For one instrument or voice.
Sostenuto. To sustain the sound.
Spiritoso. With animation.
Tacet. Be silent.
Tail Board. The article to which the strings of a Violin are attached, immediately behind the bridge.
Tasto Solo. Without chords.
Tempo. Time.
Tempo Giusto. In exact time.
Tenuto. Hold on.
Trio. For three instruments or voices.
Tutti. All the instruments or voices.
Vigoroso. In a bold and energetic style.
Vivace. Quick and cheerful.
Volti Subito. Turn over quickly.

TRUMPET QUICK-STEP.

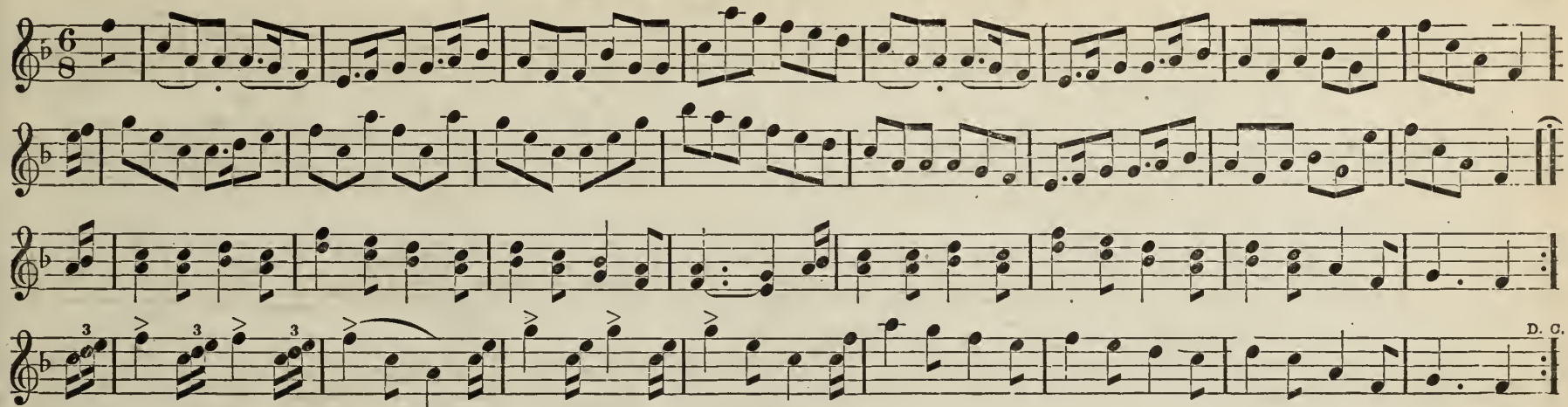


BAYADERE QUICK-STEP.

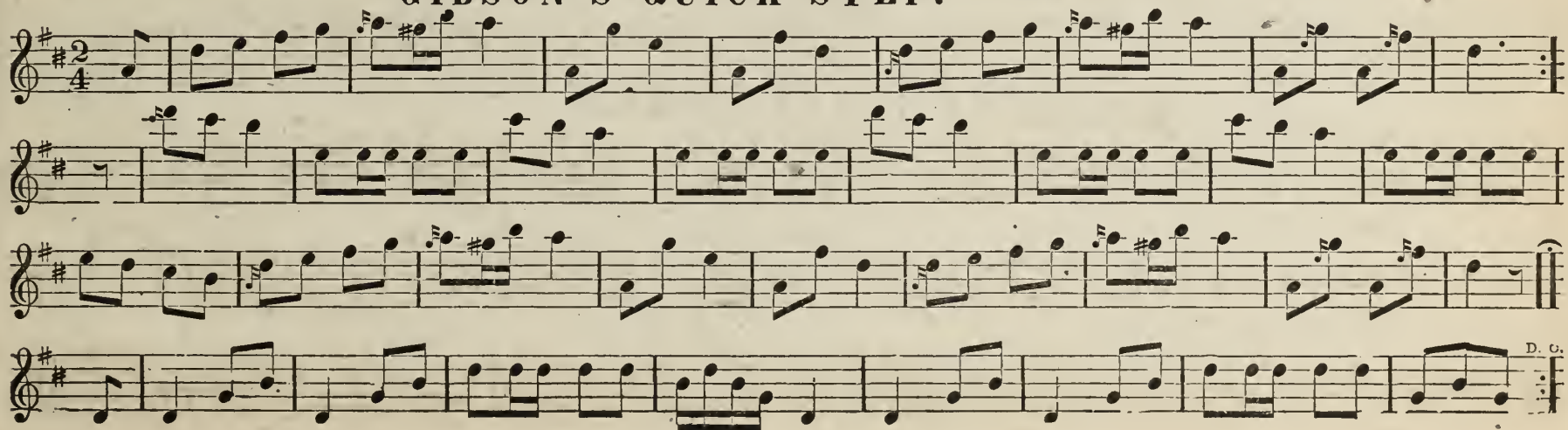


OTIS'S QUICK-STEP.

21



GIBSON'S QUICK-STEP.



CITY GUARDS' QUICK-STEP.



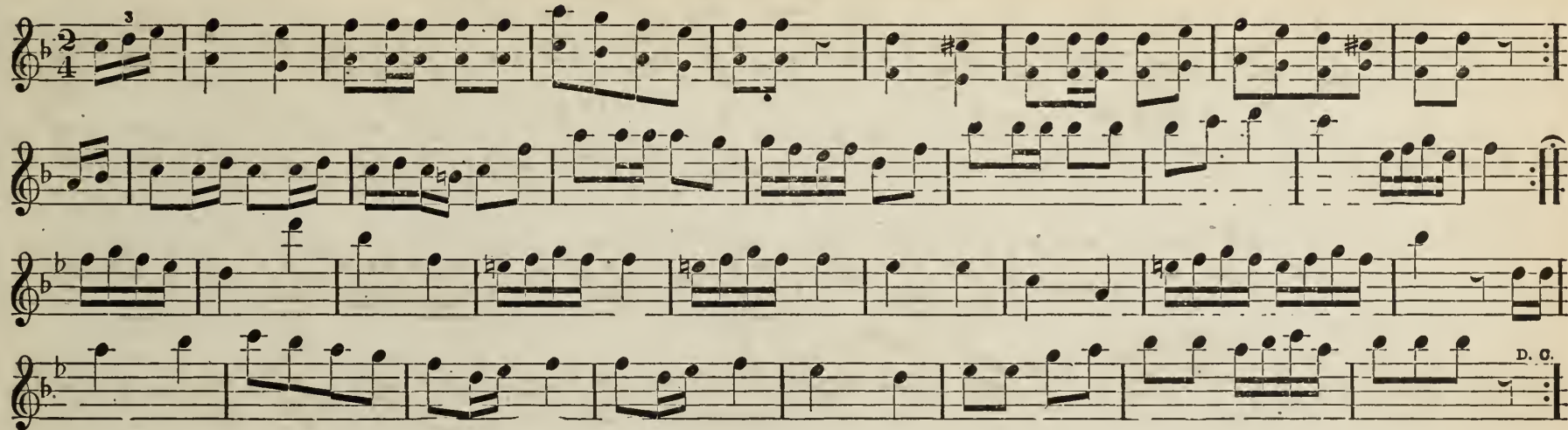
SUTTON'S QUICK-STEP.



YORKTOWN QUICK-STEP.

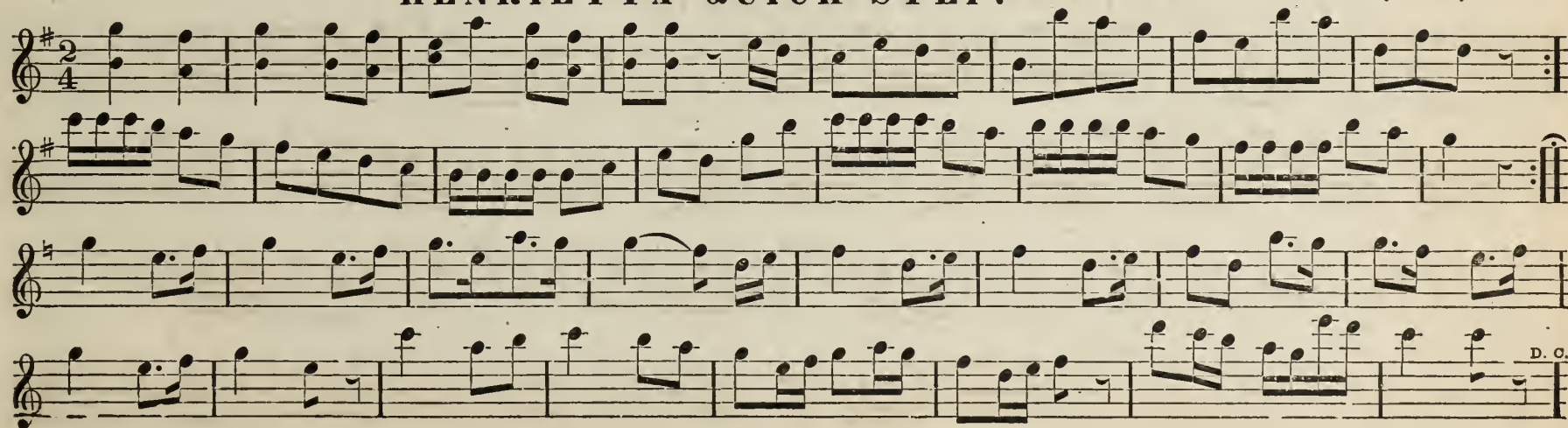
G. D. W. Lothrop.

23



HENRIETTA QUICK-STEP.

Henry Berlyn.



WHITE LADY QUICK-STEP.

A musical score for a piece titled "WHITE LADY QUICK-STEP." The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 6/8. The music is arranged in six systems, each with two staves. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and repeat dots. In the bottom right corner, the initials "D. C." are visible.

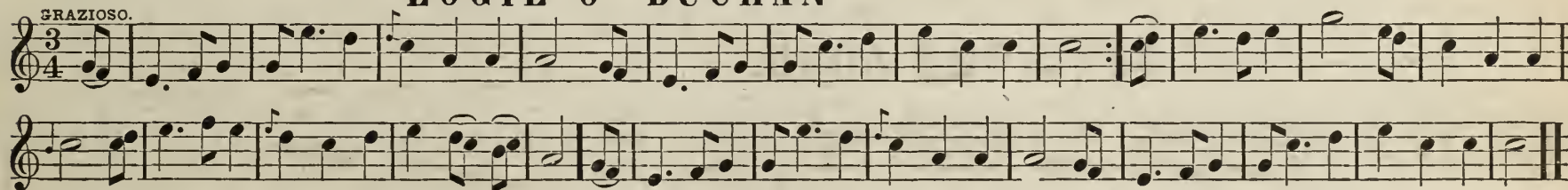
D. C.

THE LOTHIAN LASSIE.

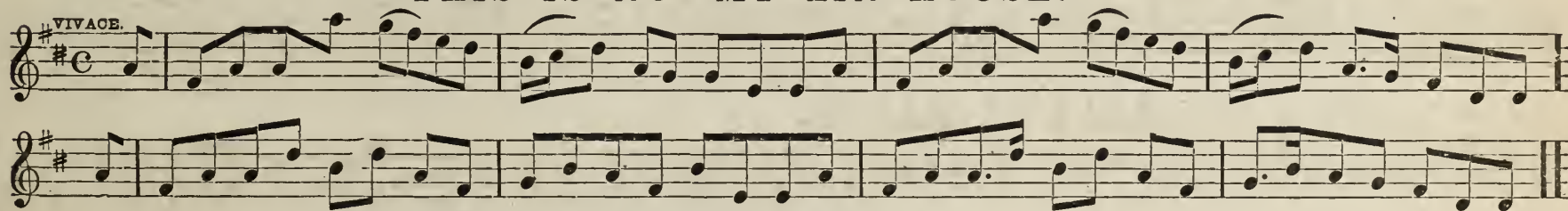
25



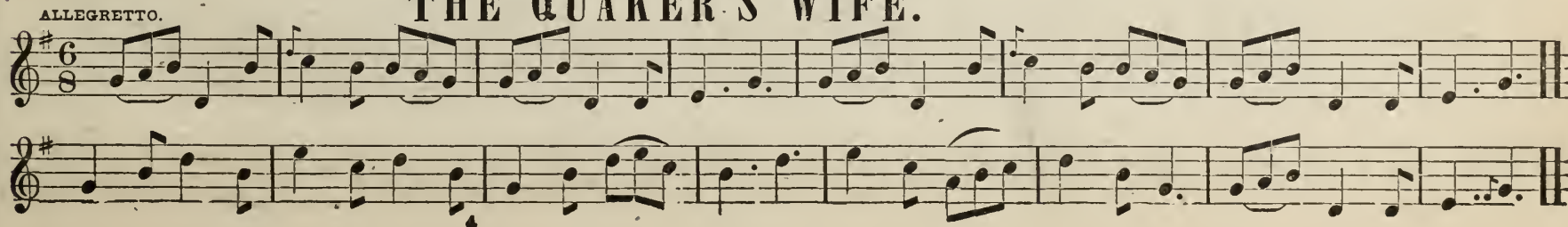
LOGIE O' BUCHAN



THIS IS NO' MY AIN HOUSE.



THE QUAKER'S WIFE.



THE YELLOW HAIR'D LADDIE.

ANDANTE.

3/4

1st time.

2d time.

OPEN THE DOOR.

AFFETTUOSO.

6/8

DAINTY DAVIE.

VIVACE.

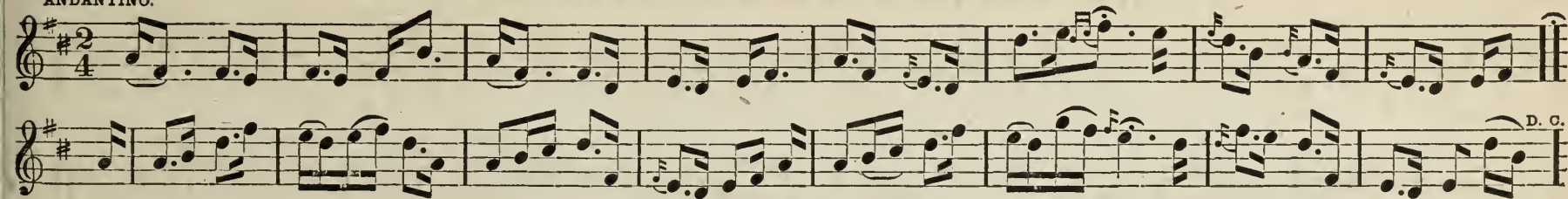
CHORUS.

C

ROY'S WIFE OF ALDIVALLOCH.

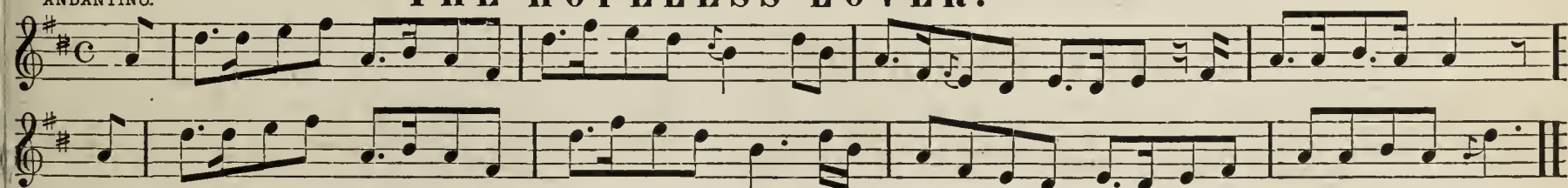
27

ANDANTINO.



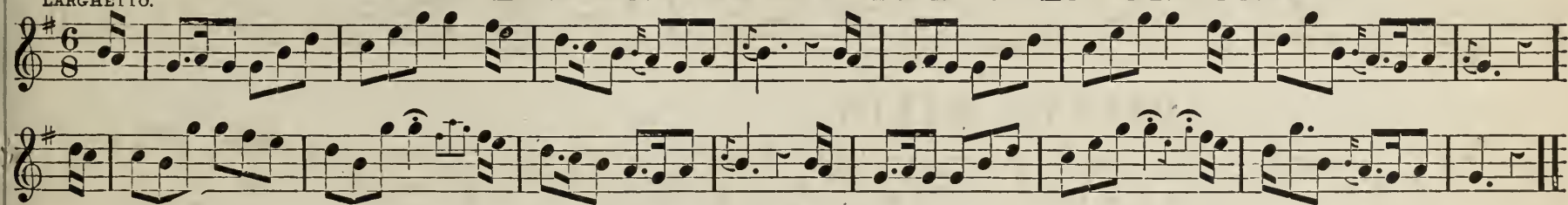
THE HOPELESS LOVER.

ANDANTINO.



MY LODGING IS ON THE COLD GROUND.

LARGHETTO.



THE WEE WEE MAN.

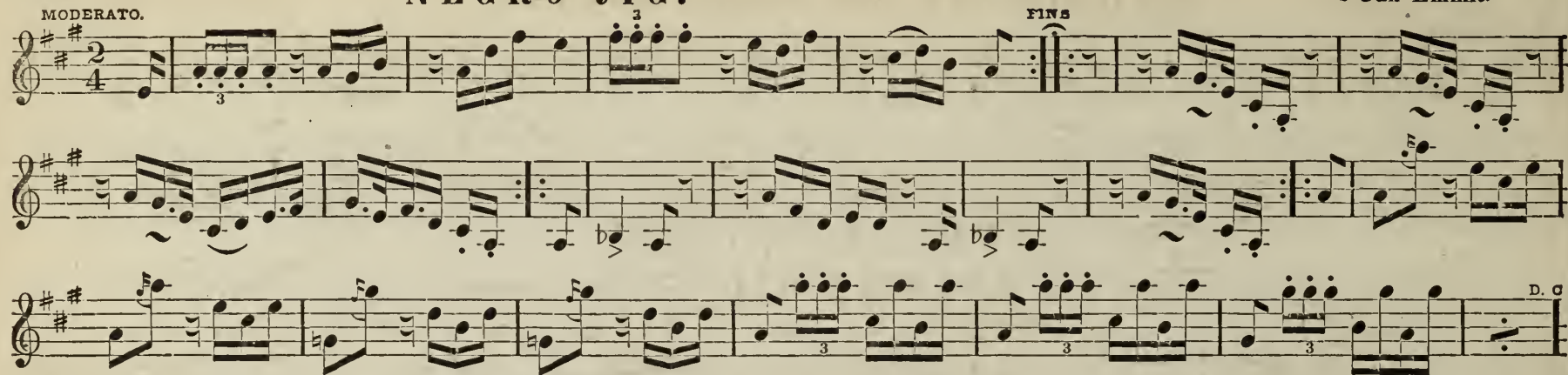
ALLEGRETTO.



NEGRO JIG.

O'd Dan Emmet.

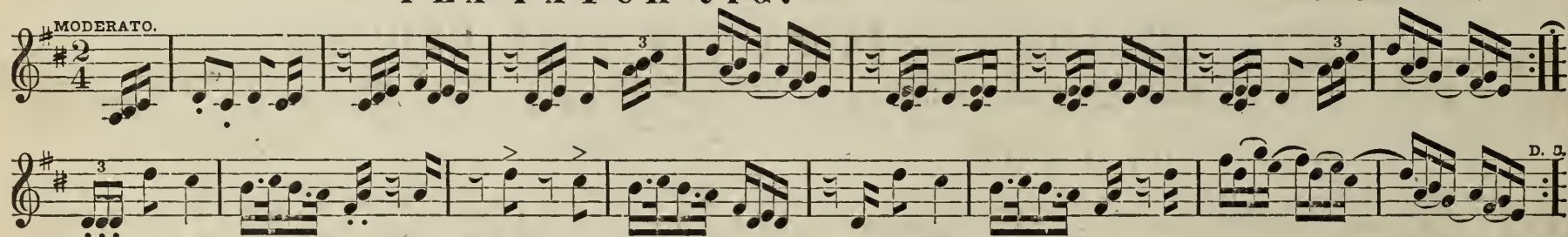
MODERATO.



PEA-PATCH JIG.

Old Dan Emmet.

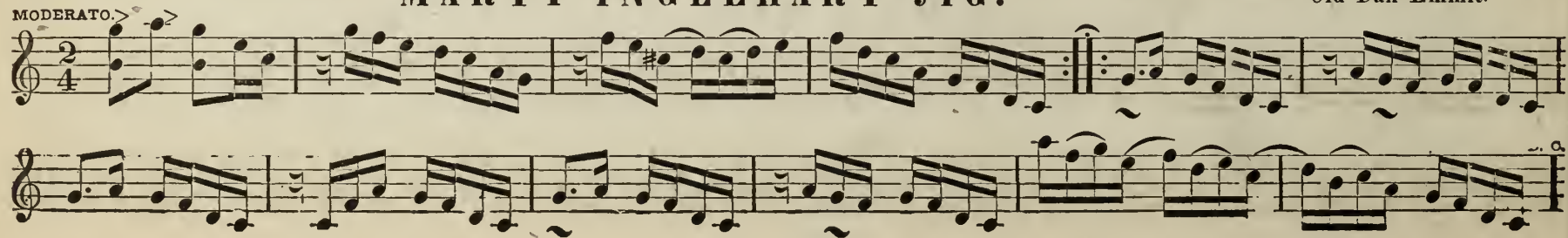
MODERATO.



MARTY INGLEHART JIG.

Old Dan Emmet.

MODERATO.



NIGGER ON DE WOOD PILE.

Old Dan Emmet. 29

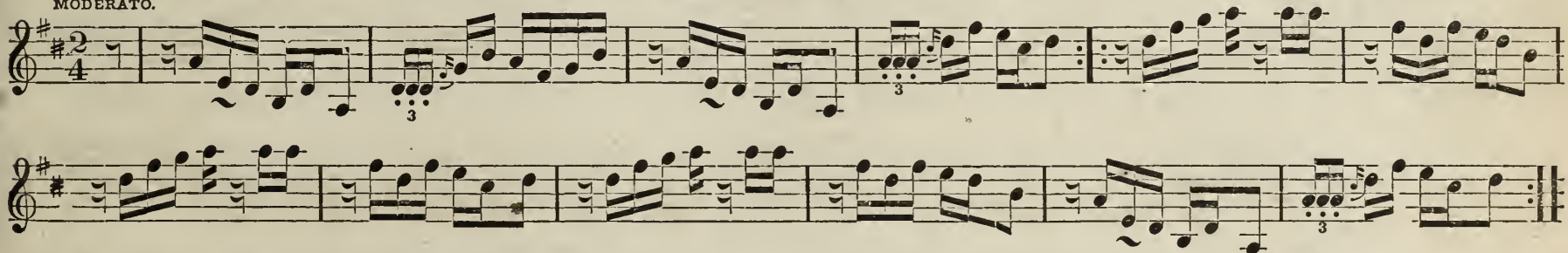
MODERATO.



MOZE HAYMAR JIG.

Old Dan Emmet.

MODERATO.



OLD JOE.

Old Dan Emmet.

ALLEGRETTO.



OLD DAD.

Old Dan Emmit.



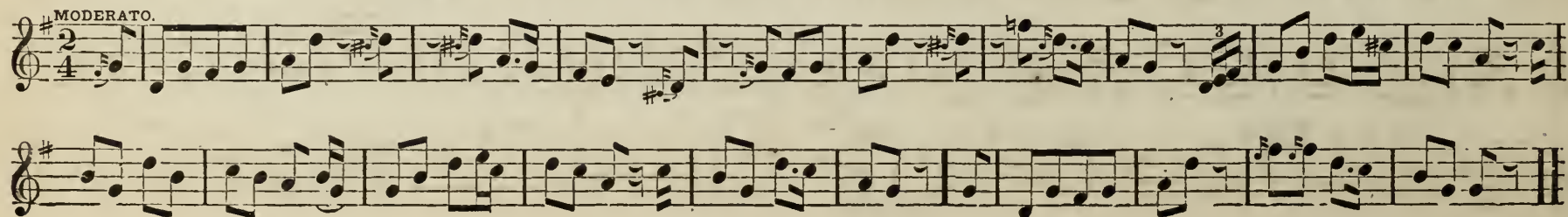
LEDDER BREECHES.

Old Dan Emmit.



DAR HE GOES, DAT'S HIM.

Old Dan Emmit.



DINAH SMASH.

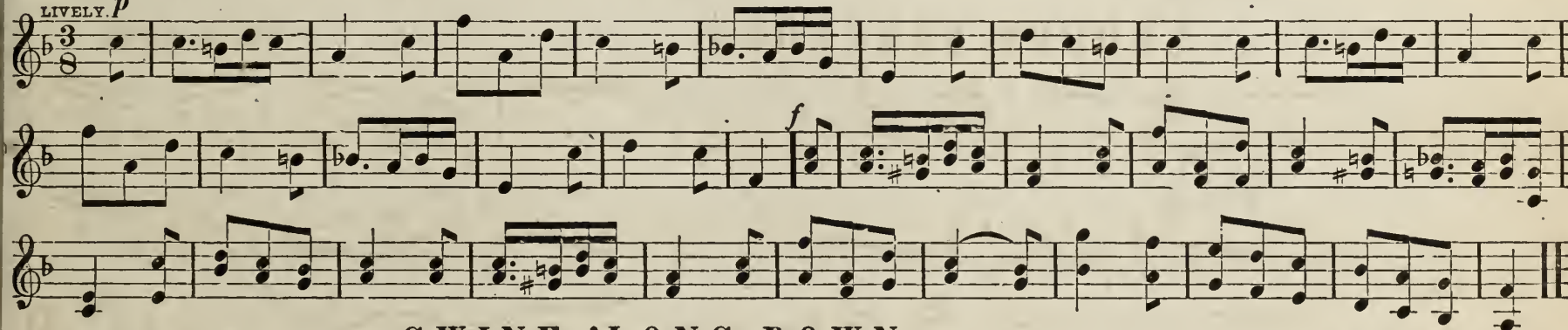
Old Dan Emmet. 31

MODERATO.



JOLLY RAFTSMAN.

LIVELY. *p*



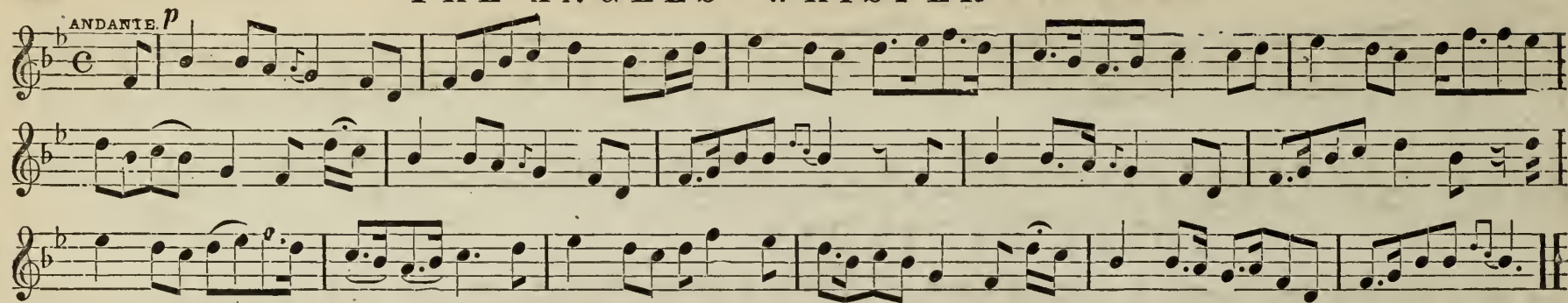
GWINE 'LONG DOWN.

Frank Brower

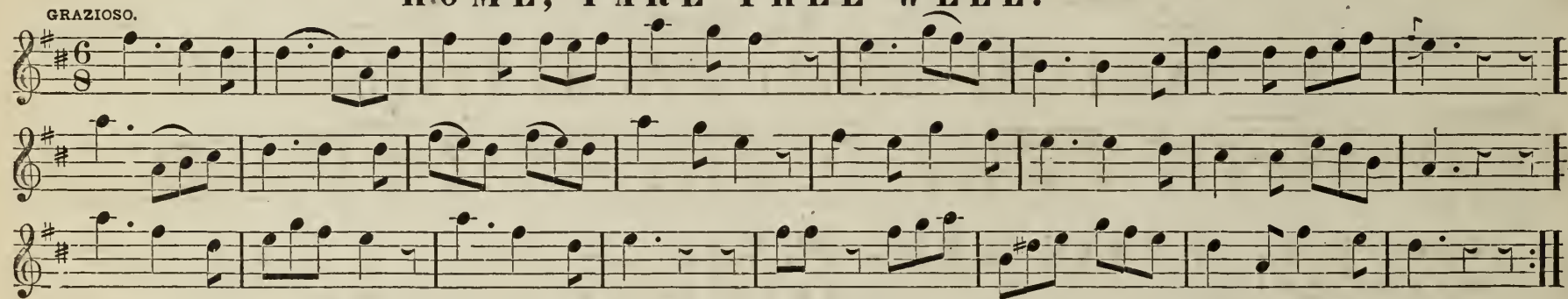


THE ANGELS' WHISPER.

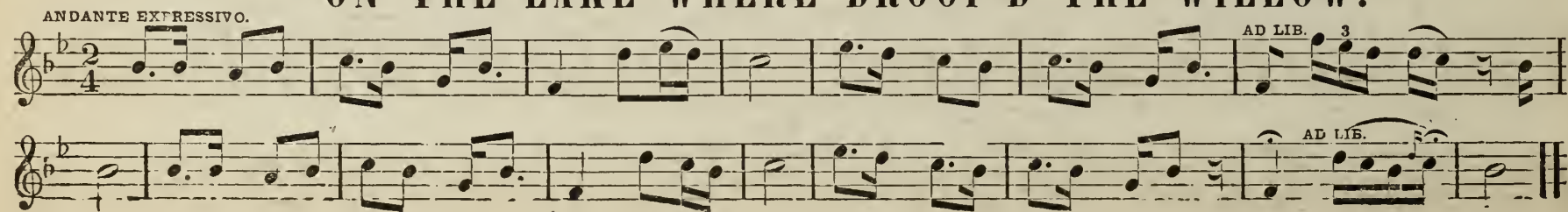
S. Lover.



HOME, FARE THEE WELL.



ON THE LAKE WHERE DROOP'D THE WILLOW.



PAT WAS A DARLING BOY.

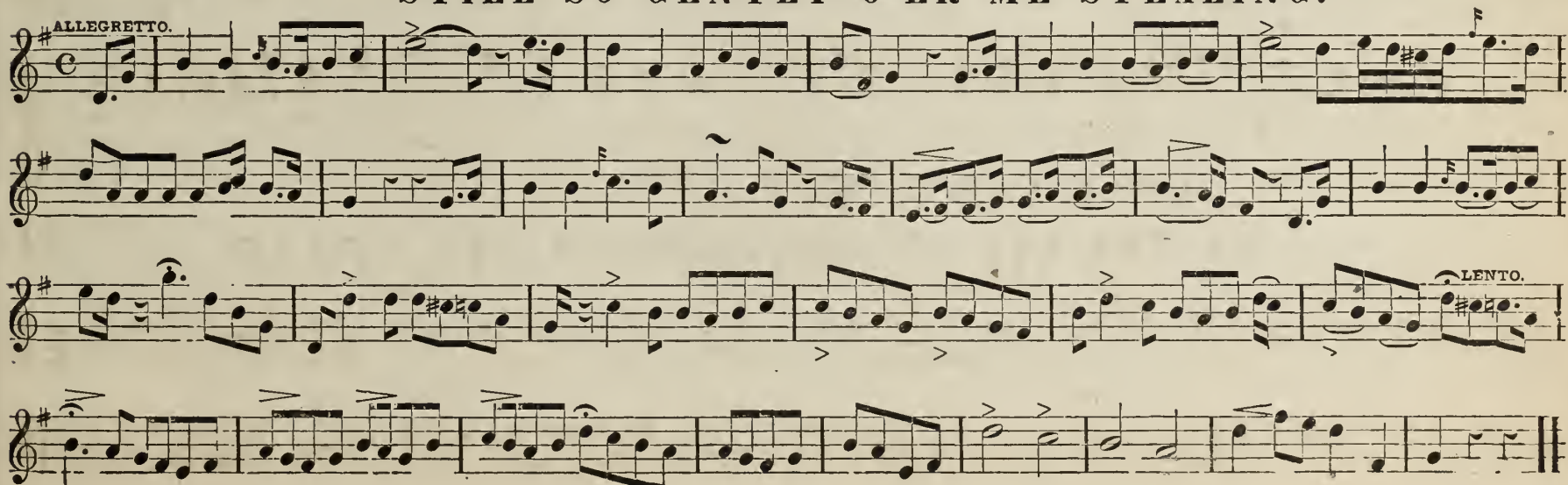
33

VIVACE.



STILL SO GENTLY O'ER ME STEALING.

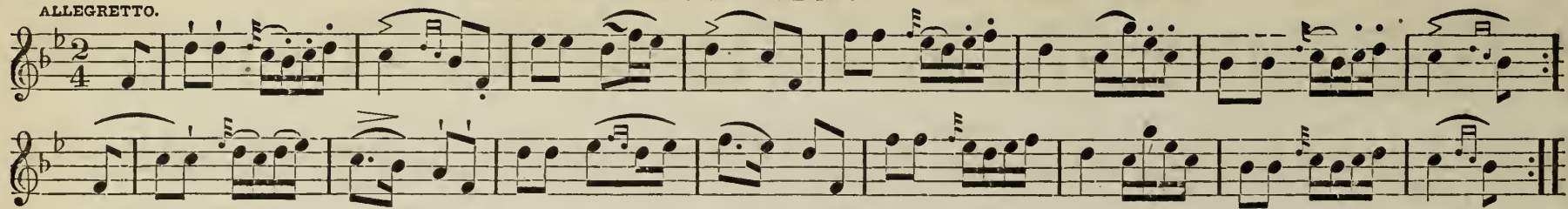
ALLEGRETTO.



LENTO.

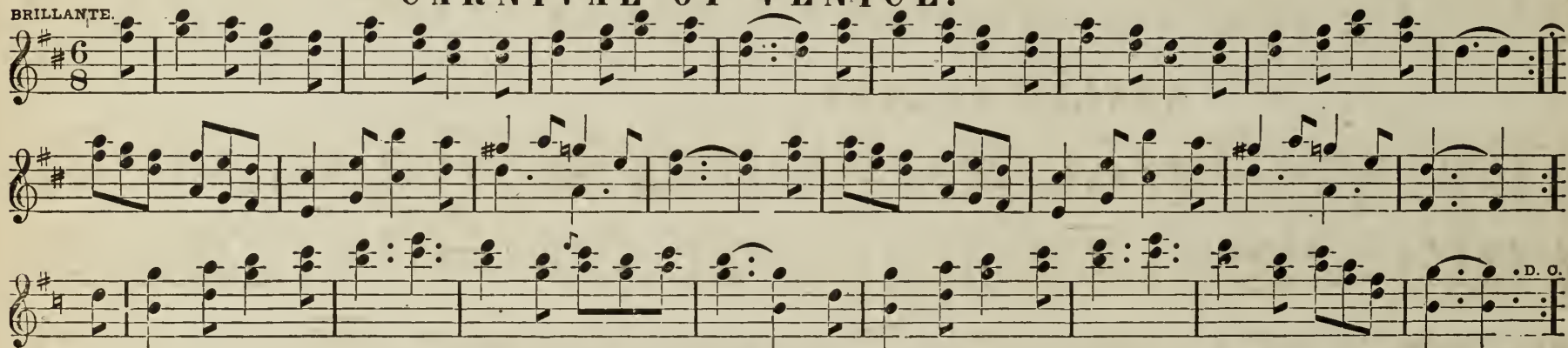
PORTUGUESE AIR.

ALLEGRETTO.

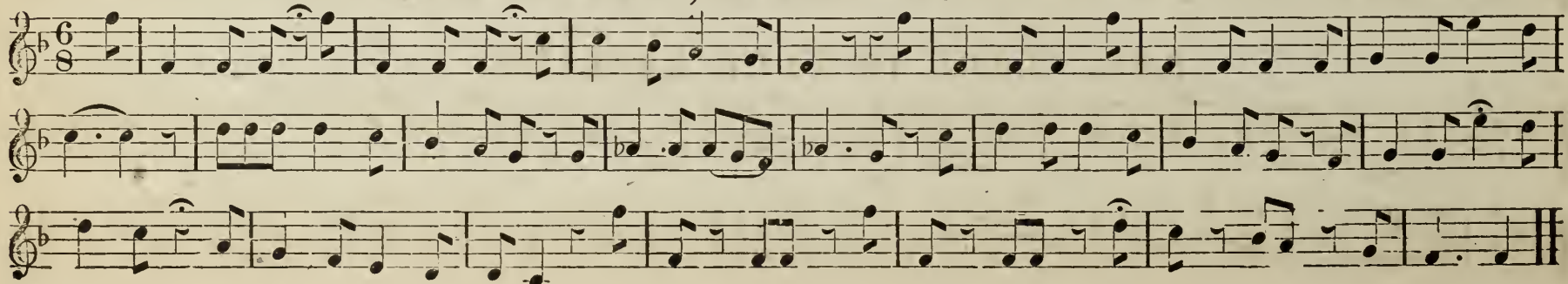


CARNIVAL OF VENICE.

BRILLANTE.



JOHN NOTT, WHY NOT.



SHE WORE A WREATH OF ROSES.

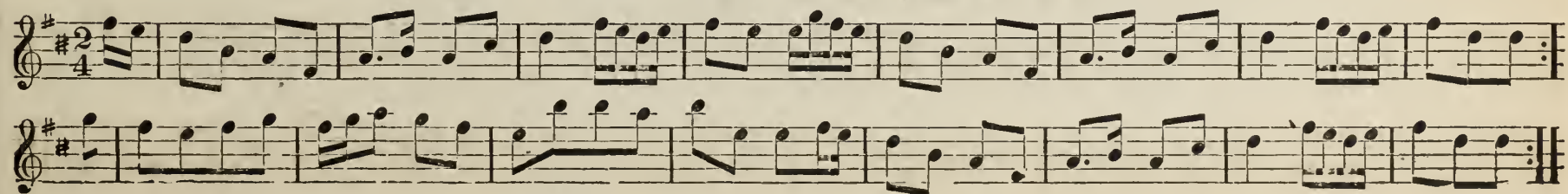
35



ROSLIN CASTLE.



ROSE TREE IN FULL BEARING.



THE DREAM IS PAST.



WHAT'S A' THE STEER, KIMMER.

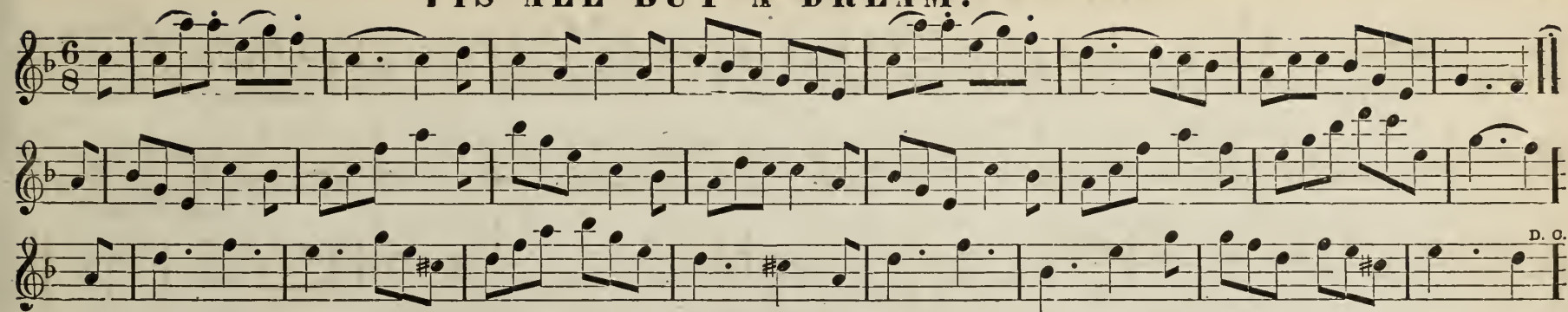


HOURS THERE WERE.



'TIS ALL BUT A DREAM.

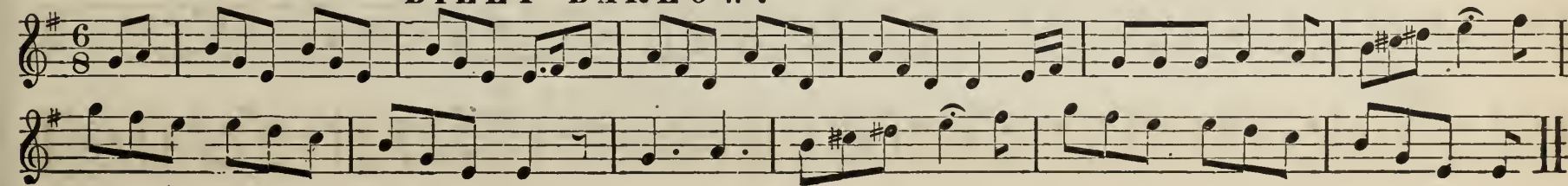
37



COME BRAVE THE SEA WITH ME, LOVE.



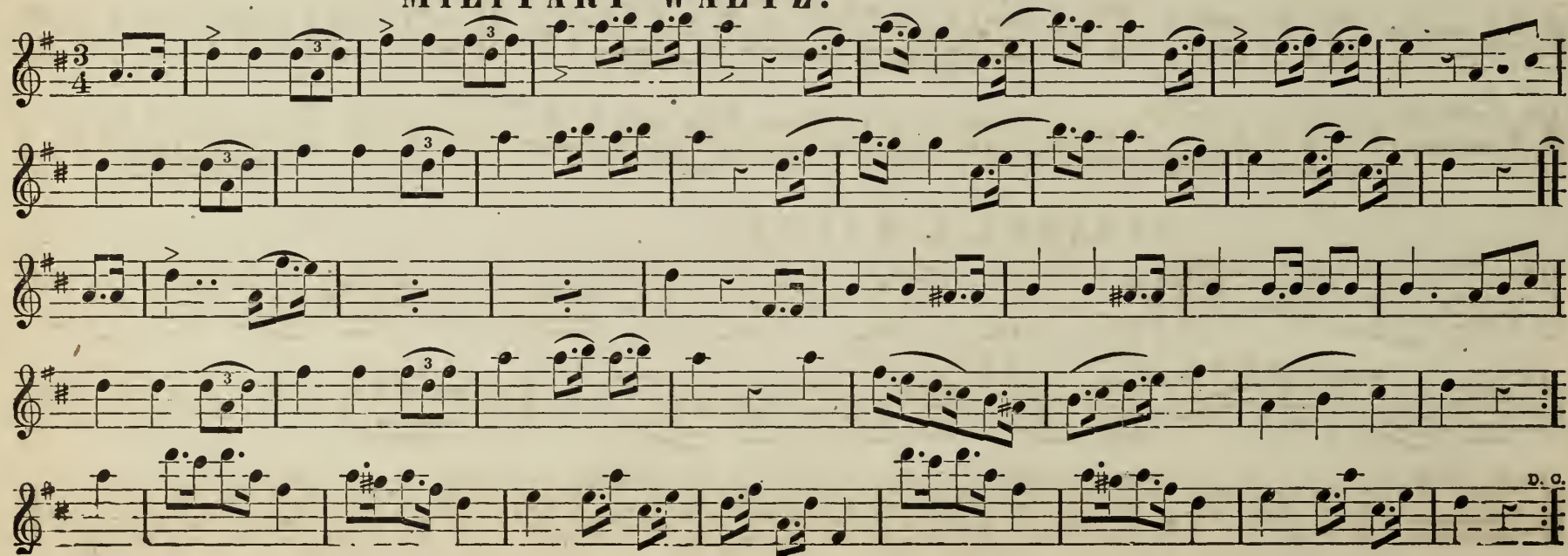
BILLY BARLOW.



SNUFF BOX WALTZ.

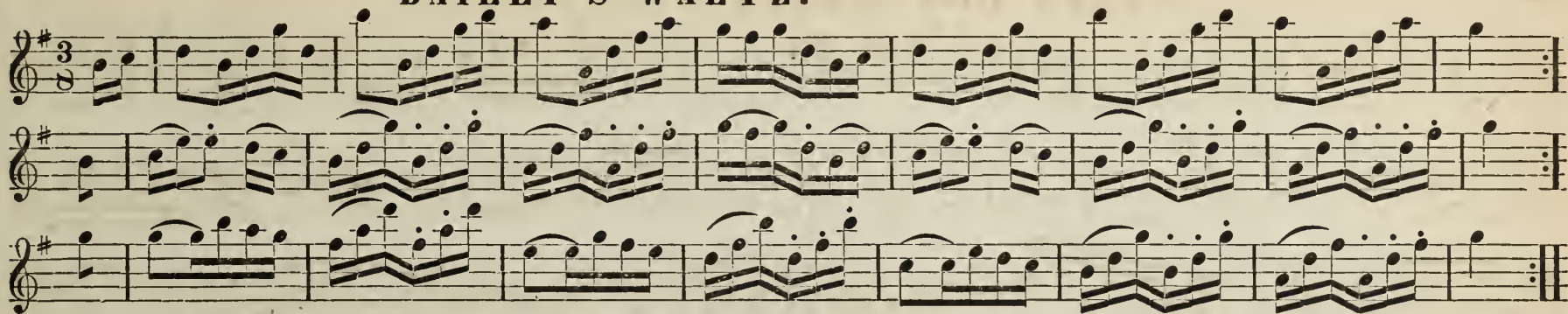


MILITARY WALTZ.

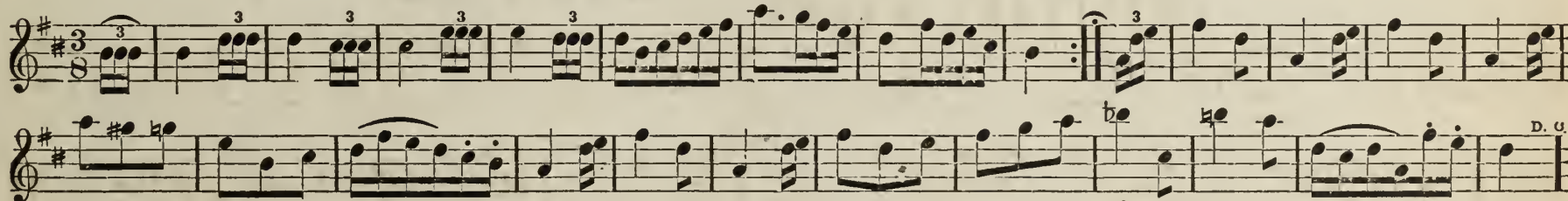


BAILEY'S WALTZ.

39



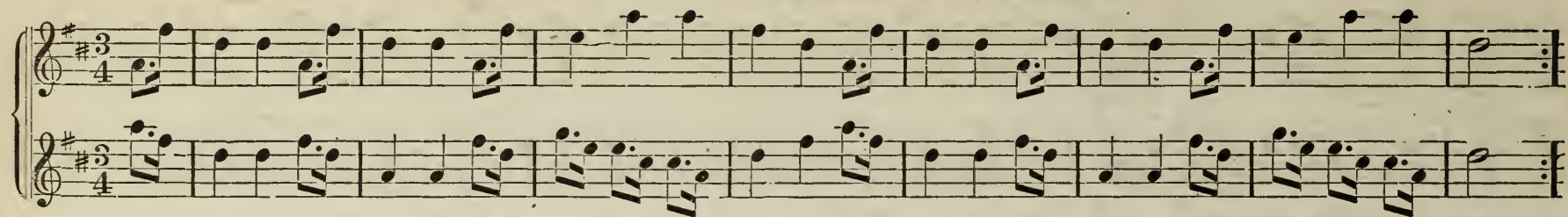
ROSE WALTZ.



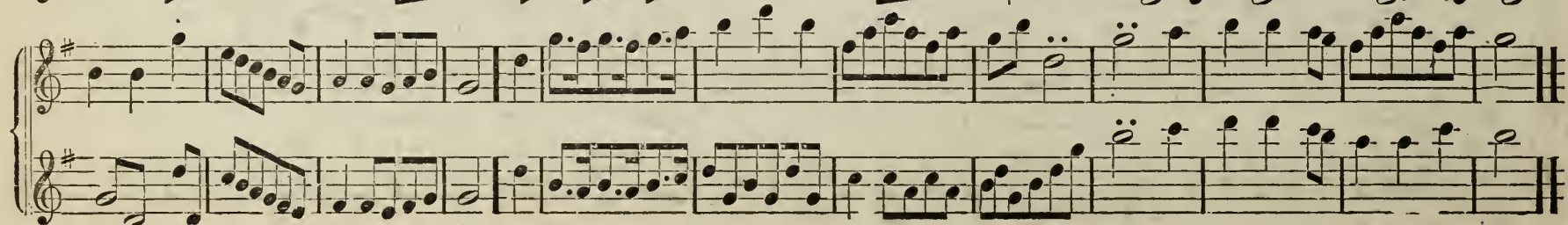
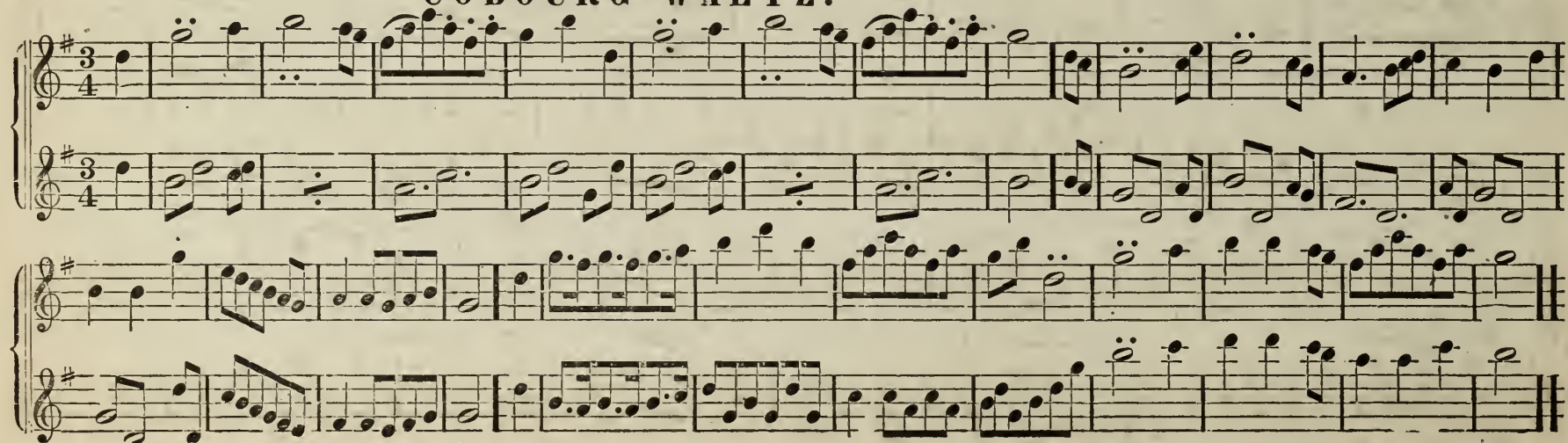
SPRAGUE'S WALTZ.



SWISS AND STANTZ WALTZES.



COBOURG WALTZ.



HAWKES' WALTZ.

Composed by S. Knaebel.

41

PRIMO.

DOLCE.
SECONDO.

mf

FLU.

VIOLIN

p

FLUTE.

VIOLIN.

6

FINE.

D. C. AL FINE.

MARCH IN DER FREISCHUTZ.

This musical score is for the 'March in der Freischütz' by Carl Maria von Weber. It is written for piano and features a key signature of one sharp (F#) and a common time signature (C). The score is organized into six systems, each consisting of a grand staff with a treble and bass clef. The music is characterized by its rhythmic complexity, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings are used throughout to indicate volume changes: *p* (piano) and *f* (forte) appear in the first system; *f* and *ff* (fortissimo) in the second; *p* and *f* in the third; and *p* and *f* in the fourth. The score includes repeat signs with first and second endings in the third and fourth systems. The piece concludes with a final double bar line in the sixth system.

CLEVELAND MARCH.

J. Long.

43

ff

FINE.

p

f

D. C.

MARCH OF AUSTRIA.

Strauss

ff *p* *f*

p *CRES.* - - - -

pp *ff*

pp *DOLCE.*

MARCH OF AUSTRIA. Continued.

45

This musical score is for the 'March of Austria', page 45, and is marked 'Continued.' It is written for a piano and features a key signature of one sharp (F#) and a 2/4 time signature. The score is organized into six systems, each consisting of two staves. The first system contains two staves of music. The second system also has two staves, with the upper staff featuring several triplet markings (indicated by a '3' and a bracket) and a mezzo-forte (*mf*) dynamic marking. The third system continues with two staves, including a 'CRES.' (crescendo) marking. The fourth system consists of two staves, with the lower staff marked *ff* (fortissimo). The fifth system has two staves, with the lower staff marked *p* (piano) and *f* (forte). The sixth system concludes with two staves, ending with a double bar line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

DUNBAR'S MARCH.

Composed by S. Knaebel

PRIMO.

SECOND. *ff*

FLUTE.

DOLCE.

VIOLIN.

FLUTE.

VIOLIN.

p

tr

ff

DOLCE.

This musical score is for 'Dunbar's March' by S. Knaebel. It is a 12-measure piece in 2/4 time, written in G major (one sharp). The score is arranged for piano and violin. The piano part is written on a grand staff (treble and bass clefs). The violin part is written on a single staff. The score includes various dynamics: *ff* (fortissimo) at the beginning, *p* (piano) in the middle, and *ff* again towards the end. There are also articulations like *tr* (trill) and *DOLCE* (softly). The tempo is marked 'PRIMO' (first). The key signature is G major, indicated by one sharp (F#). The time signature is 2/4. The score is divided into two systems of six measures each. The first system starts with a piano introduction. The second system features a more active melody. The third system has a trill in the piano part. The fourth system ends with a *DOLCE* marking. The score is a single page, numbered 46 in the top left corner.

DUNBAR'S MARCH

Continued.

47

mf

FLUTE.

VIOLIN.

FINE.

DOLCE.

D. C. AL FINE.

This musical score is for the 'Continued' section of Dunbar's March. It consists of four staves. The first two staves are for Flute and Violin, both marked 'mf' (mezzo-forte). The third and fourth staves are for a lower instrument, marked 'DOLCE.' (dolce). The music is in 2/4 time with a key signature of one sharp (F#). The section concludes with a double bar line and repeat dots.

HANDEL'S MARCH.

MAESTOSO.

D. C.

This musical score is for Handel's March. It consists of four staves. The first two staves are marked 'MAESTOSO.' (maestoso). The third and fourth staves are marked 'D. C.' (Da Capo). The music is in 2/4 time with a key signature of one sharp (F#). The section concludes with a double bar line and repeat dots.

CRACOVIENNE.

Arranged by S. Knaebel.

FLUTE. *p* *ff* *p*

CLARINET. *p* *ff* CRES. *p*

VIOLIN. *p* *ff* CRES. *p*

BASE. *p* *ff* CRES. *p*

CRACOVIENNE.

Continued.

49

3

FINE *pp*

DOLCE.

FINE. *pp*

mf *p*

mf *p*

D. C. AL FINE.

This musical score is for a piece titled "CRACOVIENNE." and is the "Continued." section, page 49. It is written for four staves, likely representing two violins and two cellos/contrabasses. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The first system ends with a repeat sign and a fermata. The second system begins with a repeat sign and a fermata, followed by a section marked "DOLCE." and "FINE. pp". The third system begins with a repeat sign and a fermata, followed by a section marked "mf" and "p". The fourth system begins with a repeat sign and a fermata, followed by a section marked "mf" and "p". The score concludes with a repeat sign and a fermata, and the instruction "D. C. AL FINE." is written at the end of the fourth staff.

f

p

f

f

f

f

HILLSIDE WALTZ.

Labitzky.

51

Handwritten musical score for "Hillside Waltz" in 3/8 time, key of D major. The score consists of two systems of grand staves (treble and bass clef). The first system includes dynamic markings *p* (piano) and *ff* (fortissimo). The second system includes repeat signs and a key signature change to D minor (indicated by a flat on the F note in the bass staff).

ALBERTI GALOP.

Handwritten musical score for "Alberti Galop" in 2/4 time, key of D major. The score consists of two staves. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The key signature changes to D minor (indicated by a flat on the F note in the bass staff) in the final measures.

PRINCE ALBERT'S MARCH.

This musical score is for "Prince Albert's March," a piece in 2/4 time with a key signature of one flat (B-flat). The score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The dynamics are marked as follows: *f* (forte) at the beginning of the first system, *p* (piano) at the start of the second system, *f* at the start of the third system, *p* at the start of the fourth system, and *f* at the start of the fifth system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and repeat signs. The piece concludes with a double bar line at the end of the fifth system.

DUETTO, BY BERBIGUIER.

53

ALLEGRO SCHERZO.

p *rf*

FINE. *f*

rf *fp* *fp* *rf* *rf*

rf *rf* *rf* *rf* *p* **D. O.**

CHINESE QUADRILLE, BY MUSARD.

First system (measures 1-8): Two staves in 2/4 time. The first staff begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes, with a repeat sign at the end of measure 8.

Second system (measures 9-16): Two staves in 2/4 time. The music continues with eighth and sixteenth notes, ending with a repeat sign at the end of measure 16.

DA CAPO.

DUETTO BY WUNDERLY.

First system (measures 1-8): Two staves in 6/8 time with a key signature of one sharp (F#). The tempo is marked ANDANTINO. The first staff begins with a piano (*p*) dynamic, and the second staff begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes, with a repeat sign at the end of measure 8.

Second system (measures 9-16): Two staves in 6/8 time. The music continues with eighth and sixteenth notes, ending with a repeat sign at the end of measure 16.

KUFFNER'S MARCH.

55

Musical score for Kuffner's March, page 55. The score is written for piano in 2/4 time, featuring two staves per system. The music is in G major and consists of 32 measures. The first system starts with a forte (*f*) dynamic and an accent (>) on the first note. The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals). The piece concludes with a double bar line at the end of the 32nd measure.

DUETTS BY RAUTENKOLB.

No. 1. CLARINET PRIMO.

ALLEGRETTO.

p

DOL.

No. 2.

FUGA MODERATO.

f

p

No. 3.

ANDANTINO.

DOL.

b

f

DOL.

CLARINET SECONDO.

No. 1.

ALLEGRETTO.

Two staves of music for No. 1, Allegretto. The first staff is in 2/4 time and begins with a piano (*p*) dynamic. It contains eighth and sixteenth notes, with a triplet of eighth notes marked *f* (forte) in the middle. The second staff continues the melody with more triplet markings and ends with a repeat sign.

No. 2.

FUGA MODERATO.

Two staves of music for No. 2, Fuga Moderato. The first staff is in common time (C) and begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic and features a continuous eighth-note pattern throughout.

No. 3.

ANDANTINO.

Three staves of music for No. 3, Andantino. The first staff is in common time (C) with a key signature of one flat (B-flat) and begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking later in the staff. The third staff continues the piece with a piano (*p*) dynamic and concludes with a repeat sign.

ROMANCE BY WALCKIERS

ADAGIO NON TROPPO.

p FINE.

p *pp* *pp*

LITTLE QUICKER. *f* *sf*

p DA CAPO.

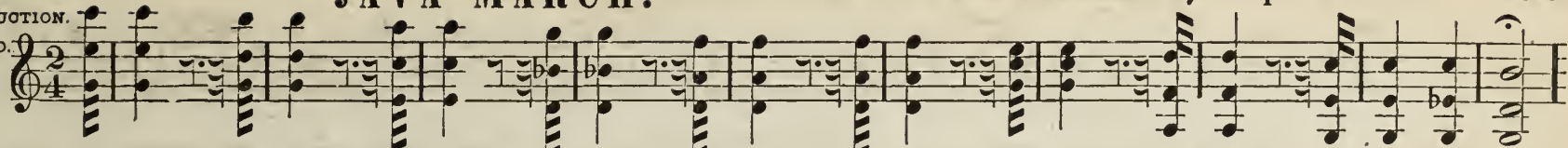
JAVA MARCH.

Variations by Joseph W. Turner.

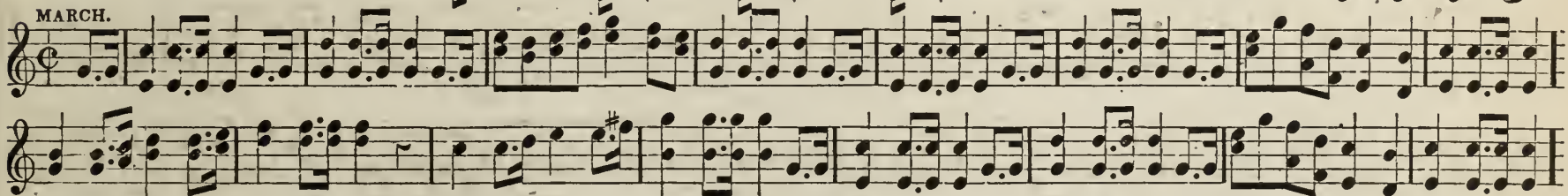
59

INTRODUCTION.

AGITATO.



MARCH.



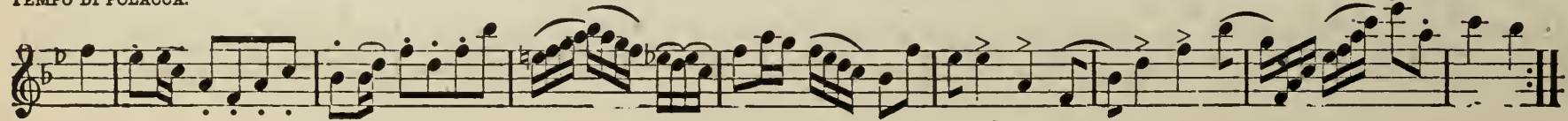
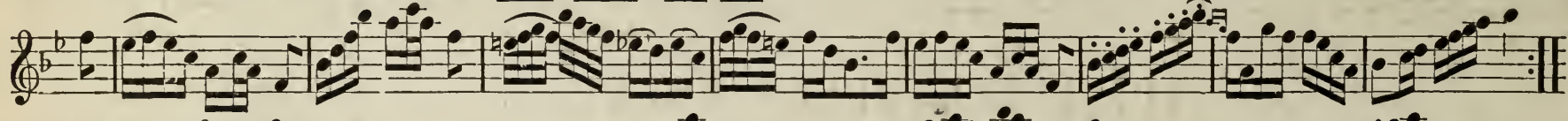
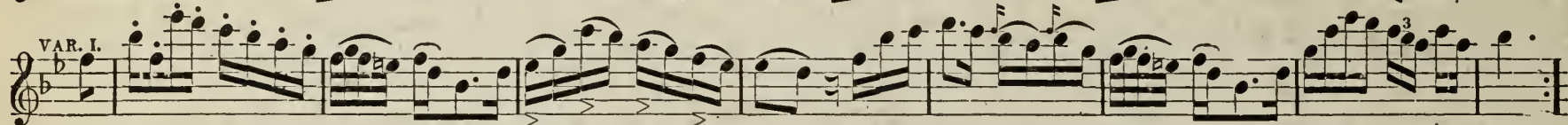
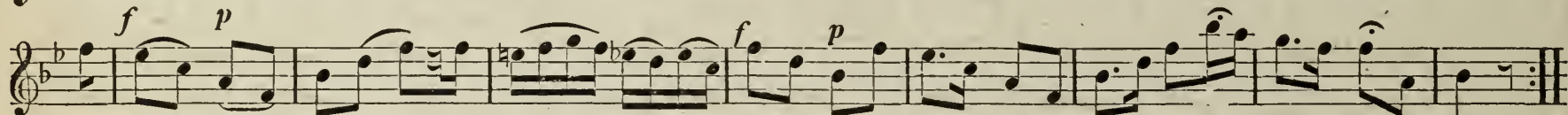
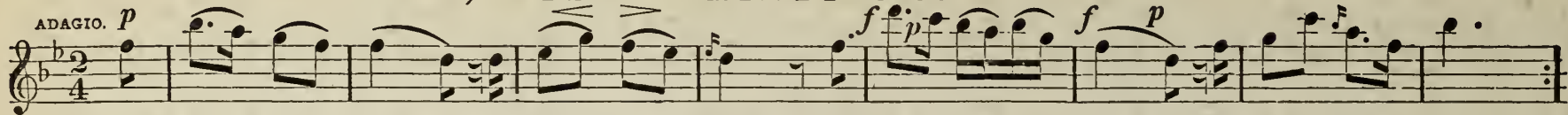
VAR. I.



VAR. II.



AIR, WITH VARIATIONS.



TEMPO DI POLAOGA.

WALTZ FROM MASANIELLO.

For Three Clarinets.

61

1st.

2d. *p* *f* *p* *f* *p*

3d. *p* *f* *p*

JULIA TURNBULL'S POLKA.

P. Dibbs.

2/4

1st. *p* *f* *p*

2d. *p* *f* *p*

3d. *p* *f* *p*

4th. *p* *f* *p*

f *p* *f* *p*

WALTZ. Continued.

63

p *f* *p* *f*

DUETTO, BY WHIPPLE.

1st. 2d.

D. C.

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
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
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

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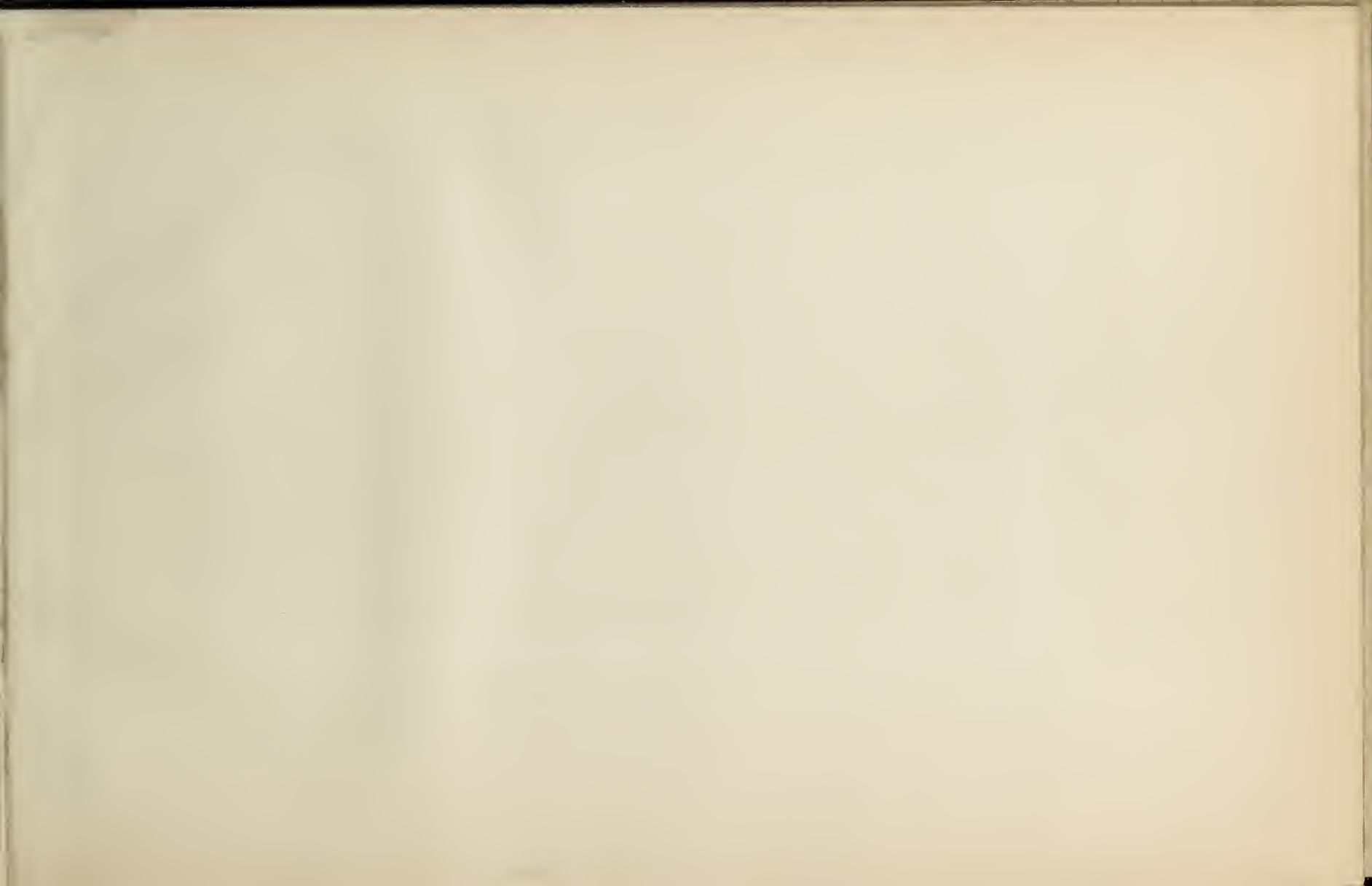
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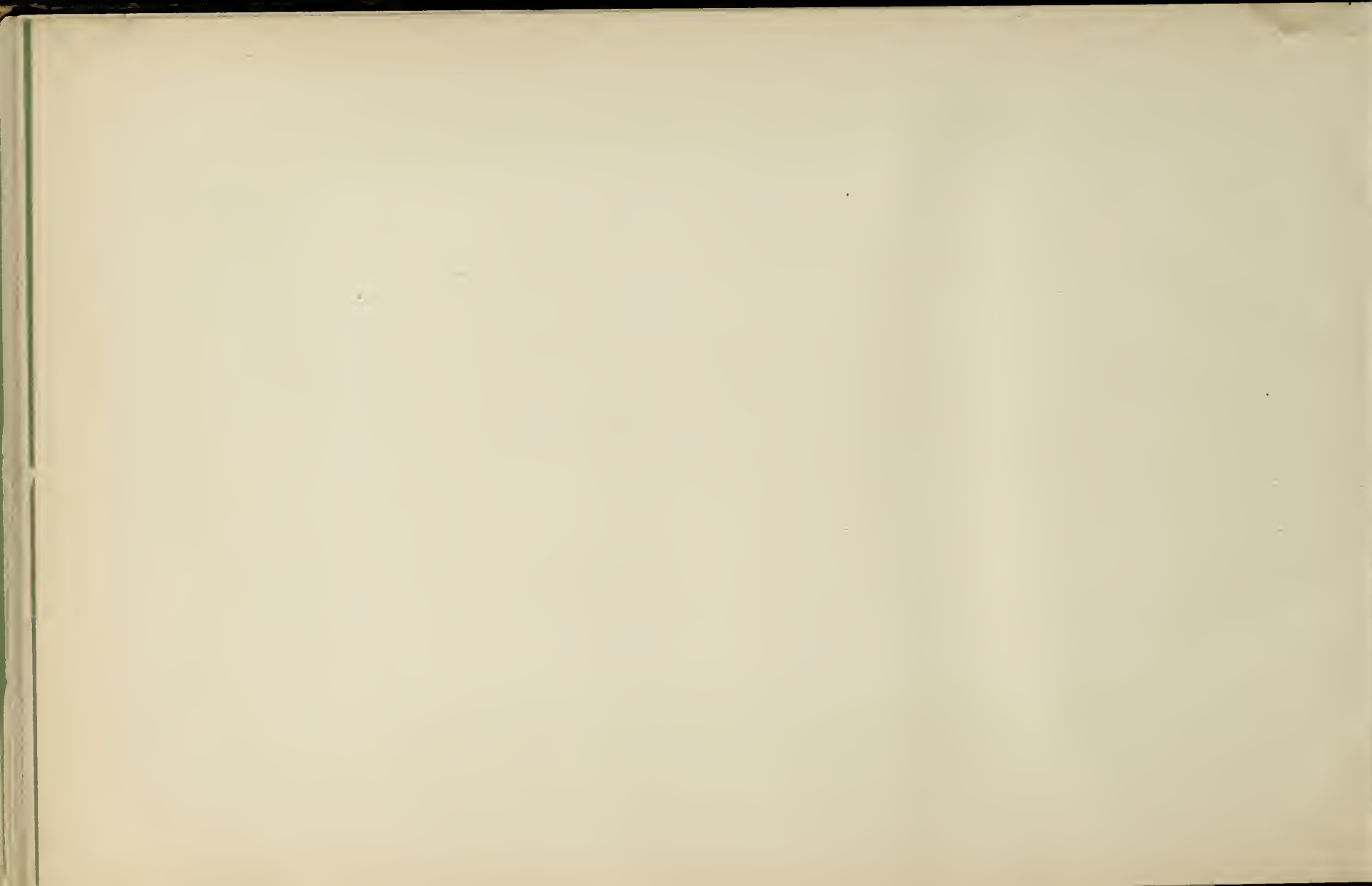
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